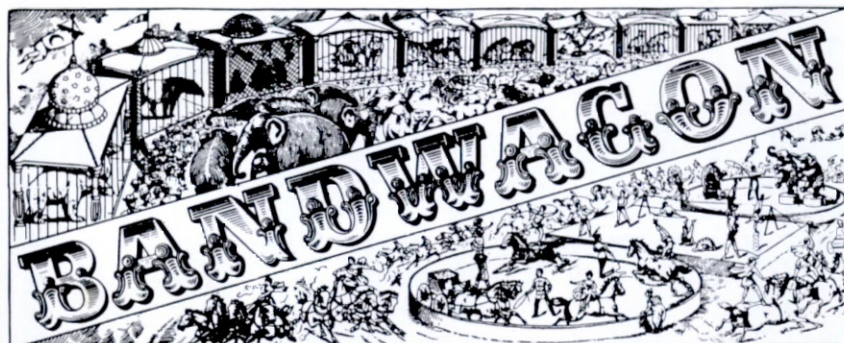


BANDWAGON

JOURNAL OF THE CIRCUS HISTORICAL SOCIETY



MARCH-APRIL 1986



THE JOURNAL OF THE CIRCUS HISTORICAL SOCIETY
Vol. 30, No. 2 MARCH—APRIL 1986

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THIS MONTHS COVER

The Mighty Haag Shows was well known throughout the South from the 1890s to the 1930s. The show spent most of its life traveling by wagons or trucks, but from 1909 to 1914 it took to the railroad tracks using equipment from Pawnee Bill and other showmen. This sixteen page courier printed by the Erie Lithograph Company dates from 1910. It is typical of the period in that it contains both stock cuts with boilerplate language and special illustrations of the Haag parade wagons. The original measures approximately 10 1/4" by 14". The animals and Haag's portrait are in natural colors on an attractive lime green background. Original in Pfening Archives.

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The President Comments

Progress on the membership campaign continues. We now have a four page brochure illustrated with past *Bandwagon* covers and articles which will be an aid to recruitment as prospective members can now see what the magazine looks like. A number of individuals and Circus Fans Association tents have requested applications. In one case a tent gave us a plug in their newsletter, a nice gesture. We will be exchanging membership ads with the *White Tops* in the May-June issue. A paid ad selling back issues will also appear in the CFA magazine. I hope this will generate some revenue, and further expose the CHS to other circus lovers. CFA president Dale Riker and *White Tops* editor Jim Saunders have both been very co-operative in working out the details of the ad exchange, and in discussing matters which effect both organizations.

Secretary-Treasurer Johann Dahlinger will be sending out the dues notices very soon. I encourage those who are able to become either a contributing member for \$25 or a sustaining member for \$50. These special membership categories have helped maintain the *Bandwagon's* size and quality in recent years.

The CHS recently received a \$100 donation from Dorothy L. Carr of Philadelphia in memory of her late husband, long-time member Arthur V. Carr. Needless to say, this thoughtfulness is most appreciated.

Fred Pfening III

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1986 CONVENTION UPDATE

Plans are firming up for the Great Circus Parade convention. Enclosed is a registration card for the Marc Plaza Hotel in Milwaukee, our convention headquarters. Those wishing to attend the convention should return the card directly to the Marc Plaza as soon as possible as the number of reservations is limited, and rooms may not be available if booked after June 15.

The Circus World Museum has kindly allowed us to use their cookhouse during off hours for historical presentations. Because of this all day time CHS activities will take place at the show grounds. The daylight schedule is not completely confirmed at this time, but will include talks by a number of movers and shakers in the circus business, a special guided tour of the Carson and Barnes lot, and a tour of the historic parade wagons by Chappie Fox. We will have activities at the hotel each evening. On Wednesday, July 9, rare films from the Circus World Museum archives will be shown. Thursday night will be devoted to historical papers; so far we have commitments for ones on the James T. Johnson Circus, and the Beatty-Cole winterquarters. The banquet will be held Friday evening, and the auction on Saturday night. The one and only Bobby Gibbs will be the banquet speaker, and the auction is sure to include some fine pieces.

The excitement begins on Wednesday, July 9 when Carson and Barnes sets up

their huge big top in the morning, and the Great Circus Parade train arrives in the afternoon. Members can pick up their convention schedule and other materials at the CHS registration area next to the circus friends and fans tent on the show grounds starting on the afternoon of July 9.

A convention registration card is also enclosed. The fee is \$38.00 per member, and \$35.00 each for spouses, children and guests. Payment entitles the holder to attend all CHS events including the Carson and Barnes performance, a meal in the Circus World Museum cookhouse, the banquet on Friday, July 11, all presentation, tours and the auction. Please send your registration in as soon as possible as we need to give the hotel an estimate of our attendance. Advance payment will also save a few dollars as the registration will be \$43.00 for members and \$40.00 for family and guests after June 15.

All members are encouraged to bring something for the auction, and to present a historical paper. The enclosed registration card gives further details.

ERRATA

No connection exists between Harry Beck of Beck's Circorama and Pat Beck whose PB Productions presented Rudy Bros. Circus in New England last fall. A report that they were the same in the season's review last issue was in error.

AVAILABLE BACK ISSUES OF BANDWAGON

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THE LION KING:

HIS CAREER AND HIS CIRCUSES

Part Two

By Fred D. Pfening, Jr.

Following the experiences operating his circus on the Conklin and World of Mirth carnivals, Capt. Terrell M. Jacobs decided that the season of 1944 was the time for him to take his own big top organization on the road. He had been buying equipment for a number of years. All of his wagons were designed to travel by rail, and it was his intention that the Terrell Jacobs Wild Animal Circus would be a railroad show.

By February construction had begun on another cage, similar in design to the two built two years before. Don Smith donated carvings to be placed on the wagon, which replaced the cage purchased from Jay Gould that had been lettered "Dolly Jacobs Riding Lions."

Bill Woodcock was handling the Jacobs elephants at the time, and his letters from Peru, Indiana, in 1944 detail some of the goings on. By the end of February Jacobs had worked the New Orleans and St. Paul Shrine dates. He had also purchased a famous wagon that had been stored at the Bradley Farm near Rochester, Indiana.

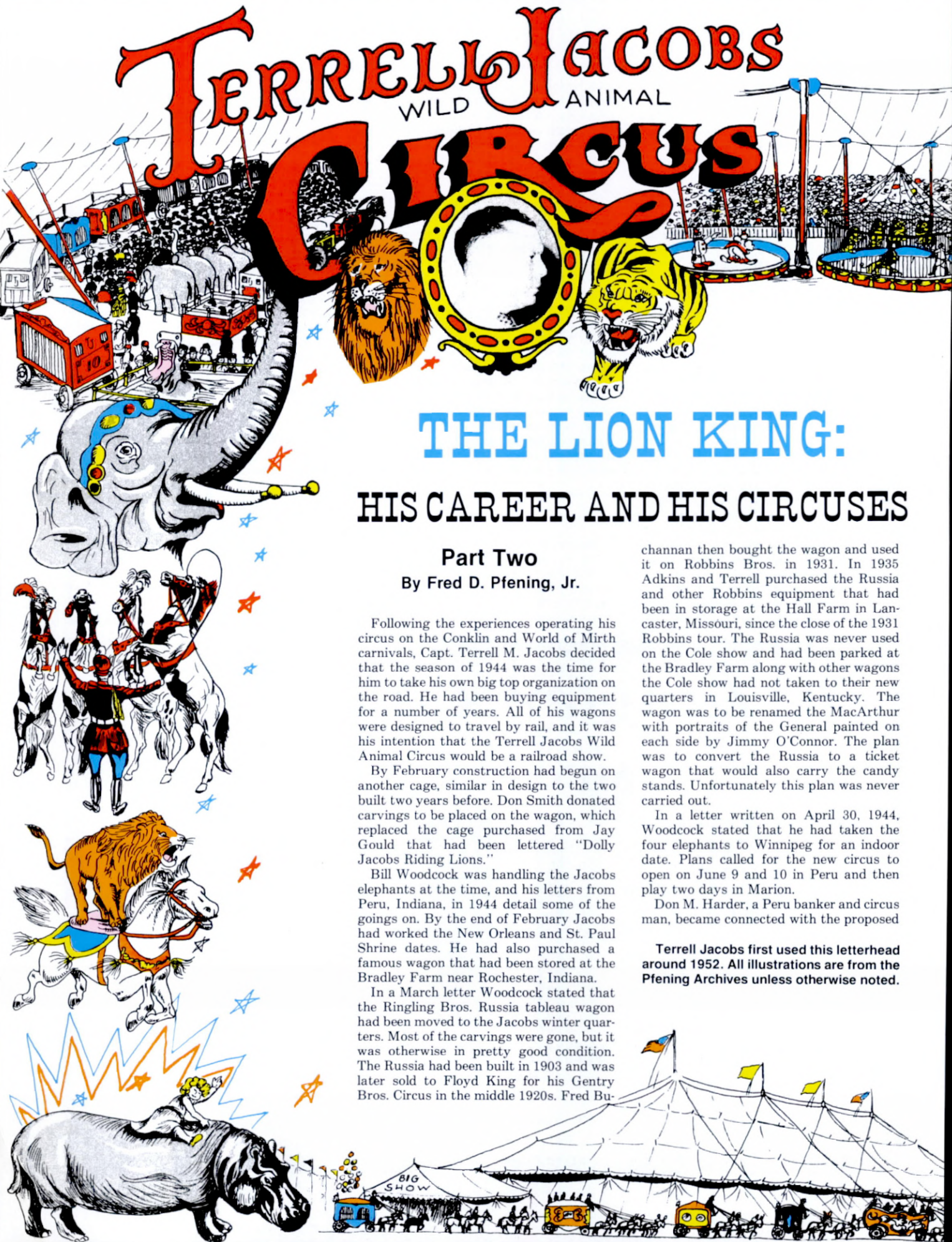
In a March letter Woodcock stated that the Ringling Bros. Russia tableau wagon had been moved to the Jacobs winter quarters. Most of the carvings were gone, but it was otherwise in pretty good condition. The Russia had been built in 1903 and was later sold to Floyd King for his Gentry Bros. Circus in the middle 1920s. Fred Bu-

channan then bought the wagon and used it on Robbins Bros. in 1931. In 1935 Adkins and Terrell purchased the Russia and other Robbins equipment that had been in storage at the Hall Farm in Lancaster, Missouri, since the close of the 1931 Robbins tour. The Russia was never used on the Cole show and had been parked at the Bradley Farm along with other wagons the Cole show had not taken to their new quarters in Louisville, Kentucky. The wagon was to be renamed the MacArthur with portraits of the General painted on each side by Jimmy O'Connor. The plan was to convert the Russia to a ticket wagon that would also carry the candy stands. Unfortunately this plan was never carried out.

In a letter written on April 30, 1944, Woodcock stated that he had taken the four elephants to Winnipeg for an indoor date. Plans called for the new circus to open on June 9 and 10 in Peru and then play two days in Marion.

Don M. Harder, a Peru banker and circus man, became connected with the proposed

Terrell Jacobs first used this letterhead around 1952. All illustrations are from the Pfening Archives unless otherwise noted.





Jacobs used stock paper from Riverside Printing to advertise his 1944 show. L.A. Sadler collection.

Jacobs show. In April Harder, using a Terrell Jacobs Circus letterhead, wrote to the Central Show Printing Co. asking if they could furnish tickets and office forms. On May 6, 1944, Harder wrote to C.W. Lawrence of Elgin, Illinois, inviting him to be the general agent for the proposed show. In telling Lawrence about the show, Harder stated that Jacobs had presented a good wild animal act for years and that he owned considerable show property and had under option the lease of a 10-car train. He said that Jacobs could go with the Conklin carnival again but that he wanted to try his hand for himself. He stated that Jacobs would own the entire show and that Art Mix was to work on a percentage contract.

George Hubler, a close friend and admirer of Jacobs, visited the quarters in May 1944 and published a report in his *Center Ring* publication. Hubler stated that the Jacobs big top would be a 130-foot with three 40-foot middles and that the show would travel on approximately 7 cars and would carry over 12 wagons that were on hand in quarters. He noted that nothing had been done on the Russia wagon, and that the Ringling show borrowed the Jacobs train runs to load out a group of tableau wagons, the Barnes canvas, and folding chairs that were being shipped from Peru to Sarasota. Jacobs played the Arthur Wirtz Chicago and Detroit dates for the fourth year. The indoor show was now called Barnes Bros. Olympia Combined Circus.

In late 1930s Vernon Soules built seven pony-sized cages and wagons using carvings from Gentry Bros. Circus wagons that had been in storage in West Baden, Indiana. He also owned the Cinderella Coach (not to be confused with the Barnum & Bailey Cinderella pony float). Soules planned to tour a show called the V & H Circus. This show opened and closed in Eaton, Ohio, in the spring of 1942. The V & H wagons were used in the spec of Wirtz's Barnes Bros. Circus in Chicago in 1944. Jacobs took note of these little wagons and admired them.

On May 17, 1944, the night performance

of the Barnes Bros. Circus was delayed for a half hour when "Dolly," one of Jacobs' tigers, died while giving birth to cubs. None of the babies survived. After the close of the Detroit date, Jacobs returned to Peru to ready his own show to open June 9.

By early May it was clear to Jacobs that he would not be able to frame the railroad circus that had been his long-time dream. With the shortage of needed equipment due to war conditions he was forced to move the show by trucks. He acquired part of the canopy canvas that had been used on the short-lived Col. Tim McCoy Wild West Show in 1938. The canvas, nearly new, had been returned to the Baker-Lockwood Company in lieu of payment after the show closed. Jacobs bought the canvas from them. Jacobs leased five trucks and trailers that had been used on the James M. Cole circus in 1943. James M. Cole was in the Army in 1944 and the equipment from his circus was in storage in Penn Yan, New York. A flat-bed semi-trailer was purchased to carry the seats, canvas, and steel arena. Five cage wagons were used. The three newer ones with four compartments each carried the lions and tigers and others carried leopards and birds. The elephant semi-trailer that had come from Jay Gould carried the four elephants. Most of the Jimmy Cole trucks still carried his name on opening day.

Art Mix was hired as a feature of the show. Mix had been featured on the Cole Bros. Circus in 1939, and it was hoped that the show could play on the Mix name, even though Art was not related to Tom Mix. Emmett Sims was brought on to handle press and he landed much space in the Peru papers prior to the opening, which was sponsored by the Peru Fireman's Association. The newspaper ads listed Col. W.H. Woodcock and the elephant "Giant Jap" exhibited in chains. Three styles of Riverside paper were used and carried the title Terrell Jacobs Wild Animal Circus and Art Mix Wild West.

The staff included Terrell Jacobs, manager; Dolly Jacobs, treasurer; Katherine Kidder, superintendent of tickets; Betty Marsh, ticket seller; Art Mix, arena director; Red Marcus, concessions; Marilyn Laver, tax box; Don Kidder, menagerie su-



The Tim McCoy Wild West canopy covered the seats of the 1944 Jacobs circus. It had been used only a few weeks in 1938 on that show.

perintendent; Bill Woodcock, elephant superintendent; Bob Bennett, electrician; and E.W. Sims, press agent.

The blue-and-white striped McCoy canopy was erected on one side of the ring and the wild animal cages were spotted on the back side. A sidewall was used to close the ends of the arena. The main features of the performance were the big cat act, Dolly Jacobs working elephants and menage, Montana Frank's cowboys, and Babe Woodcock presenting menage and pony drill. There was no mention in the *Billboard* about a band so it can be assumed that records were used.

The *Peru Daily Tribune* reported large crowds attending the performances out of loyalty to the hometown-based circus. The show was billed to play Marion and Kokomo, but whether the show got beyond Peru is a question. It most likely did not. Jimmy Cole obtained a furlough from the Army and traveled to Peru to pick up his trucks and trailers. Cole loaded his equipment on flat cars and returned it to Penn Yan.

Terrell Jacobs ran a "call" ad in the July 23, 1944, *Billboard* using the name "Robinson Circus" advertising for all types of staff people and acts suitable for a motorized circus moving every day with a new fireproof 80-foot big top. Nothing further materialized, and the show did not reopen. Thus ended a grand attempt by Terrell Jacobs of going on his own.

It is not known if the ill-fated circus venture was the cause of Dolly Jacobs' divorce suit from Terrell on August 18. She asked for custody of the children, three elephants, and a horse. According to a newspaper report, Mrs. Jacobs charged cruelty and named the elephants she wanted as Modoc, Empress, and Judy. She also asked for all the props of the Terrell and Dolly Jacobs Circus, one elephant truck, and \$5,000 alimony. She stated that she would remain with the circus and the animals but not with her husband.

In August Terrell and Dolly Jacobs appeared in the International Thrill Circus in



Cleveland, Ohio, and later played dates in the east for promoter Frank Wirth. Jap the large elephant became too difficult to handle and was sold to the Dailey Bros. Circus.

The divorce case continued until February 1945, when a judge awarded Dolly the elephants, props and trappings, one lion named Sheba, two horses, one Great Dane dog, one steel arena including the ring curb and props for a small lion act, a Chevrolet truck and Springfield trailer, and a shifting box for the lion. Dolly was appointed receiver of the personal property used in the operating of the circus until further notice of the court, posting \$1,000 bond. In addition she was to pay the clerk of courts all sums received from the operation except what was required for current expenses of its operation, and \$100 a week to be paid to her for her services as receiver. The defendant Terrell Jacobs was appointed receiver of the remainder of the personal property belonging to the plaintiff and defendant, to manage and operate until further order of the court. Dolly had been appearing with the Bailey Bros. Circus since April 1944, using the elephants which had been temporarily awarded to her during the receivership.

In the spring of 1945, Terrell Jacobs played his usual engagement for Arthur Wirtz in Chicago and Detroit. The Olympia title was dropped and the show was called Barnes Bros. The V & H wagons were again used in the show. Following the Wirtz dates, Soules made arrangement with Jacobs to leave the wagons with him in Peru. Soules was ill at the time, but assured him that he would be back to pick them up. Soules died later and the wagons fell into Jacobs' hands. The wagons remained with Jacobs until his death. Jacobs had no long booking for the summer season so put out feelers to various circuses.

Two new railroad circuses were organized in 1945. One was Austin Bros. Circus, traveling on five flats, one stock, and four sleepers. The show was owned by Harry Hammill and had been framed at the Dailey Bros. Circus winter quarters in Texas. The circus was presented in an 80-foot top with three 40-foot middles. Jap the elephant, formerly owned by Terrell Jacobs, was on the show but did not perform. Another elephant, Lucy, worked in the show. Austin Bros. Circus presented a rather lackluster performance.

The Terrell Jacobs wild animal act joined the Austin show in Burlington, Iowa, on July 8, 1945. Three system flats were leased

The Terrell Jacobs Wild Animal Circus opened and closed in Peru, Indiana, June 9 and 19, 1944. This composite photo was taken by Chalmer Condon on June 10. L.A. Sadler collection.

under the name TJ Equipment Corporation to move the Jacobs equipment. The Jacobs rolling stock loaded on the three flats consisted of cage #26 with three lions and two tigers; cage #27 with five lions; cage #28 with five lions; cage #29 with one leopard and two baby tigers; cage #30 containing one lion, two tigers, and one puma; the water wagon; two autos; and a World of Mirth carnival wagon with hard rubber-tired wheels that carried the steel arena and props. The Jacobs cage wagons were spotted in the backyard of the Austin show as they had been on Ringling-Barnum. Jacobs' stay on the Austin show did not last and he left the circus in Kokomo, Indiana, on July 27.

The other new rail circus in 1945 was Arthur Bros. Martin M. Arthur had been a successful carnival owner on the West Coast. In 1943 he organized the Arthur Bros. Circus as a truck show. The show continued on trucks in 1944. In 1945 Arthur leased equipment that had been used on Hagenbeck-Wallace Circus in 1938 and Great American Circus in 1939 and went on rails. The Arthur show moved on seven flats, two stock cars, four sleepers, and one advance car. The show had some fine acts, including Jorgan M. Christiansen's liberty horses; Walter Jennier and his seal Buddy;

The Terrell Jacobs wild animal act appeared with the Austin Bros. Circus for a few weeks during the 1945 season.



Ethel Jennier, aerialist; and a group of Hagenbeck-Wallace elephants worked by Cheerful Gardner. Ken Maynard was featured part of the season.

Terrell Jacobs joined the Arthur show in Logansport, Indiana, on August 7. The circus had been presenting its performance in the menagerie top due to the very poor condition of the big top. After Jacobs joined the show, the big top, with many gaping holes and streamers of ripped canvas, was placed back in use. Jacobs presented his horse-riding lion as well as his mixed act. Loading and securing the Jacobs wagons on the system flats caused a lot of trouble. Outside of Wheeling, West Virginia, in Bridgeport, Ohio, one cage was dumped off a flat and landed on its side. The writer visited the Arthur show in Newark, Ohio, on August 17 and talked to Jacobs that afternoon as he was loading his equipment to leave Arthur and return to Peru.

The divorce case dragged on with no settlement in sight until August of 1945. The problem was the lack of cash to make a final settlement. An arrangement was finally worked out when all of the circus property owned jointly by Terrell and Dolly Jacobs and valued at \$20,000 was sold to Arthur M. Wirtz, the wealthy Chicago promoter who owned the Chicago Stadium Corporation. In addition Wirtz purchased the circus winterquarters, consisting of approximately 13 acres at Twin Bridges. Wirtz had formed the Barnes Bros. Menagerie, Inc., and it was this company that bought the Jacobs properties.

Wirtz then transferred to Mrs. Jacobs the three elephants, elephant equipment and arena, a trained horse Blue Boy, and a 1941 Chevrolet tractor trailer, all valued at



around \$10,000. In addition Wirtz made a cash settlement with Dolly of \$5,000. The remainder of the property was retained by the new owner, who assumed the booking of the cat acts. Terrell Jacobs was to continue under contract with Wirtz as trainer and performer.

Other property purchased by Wirtz and retained by him included all of the wild animals, including eight lions, two tigers, two leopards, one horse, three monkeys, seven cage wagons, a 1939 Chevrolet stake truck, and all of the trappings used in connection with the wild animal acts. He also received three pumas, one polar bear, and five leopard cubs. In addition to the purchase of the Jacobs properties, Wirtz paid all outstanding indebtedness, approximating a total of \$8,500. The entire transaction was estimated at \$30,000.

The summer of 1945 was the lowest point in the career of Terrell Monroe Jacobs. He had lost his wife and his children, his animals, his circus, and his farm. On October 20 and 21, 1945, Jacobs hosted a meeting of Division One of the Circus Historical Society in Peru. Even with all of his personal problems, he did everything possible to make the historians' visit a memorable one.

During the winter of 1945 and 1946 the Wirtz organization made extensive improvements to the Peru winterquarters with the plan to establish a zoological gar-

Jacobs' stay was short with Arthur Bros. Circus. He left the show following his cages being dumped off the train in Bridgeport, Ohio, on August 17, 1945.

den. A large new elephant and wagon barn was constructed.

The success of the October 1945 CHS meeting led the organization to select Peru as the location of its first national convention on April 11 to 14, 1946. Terrell Jacobs was the perfect host and delighted in showing his circus fan friends around the quarters and arranging for all who wished to have their pictures taken in the steel arena with one of the lions. The group found all of the Jacobs equipment newly lettered "Barnes Bros. Circus-Terrell Jacobs Lions and Tigers" in preparation for the opening of the regular Chicago and Detroit dates. Nearly 100 members, from 21 states, attended the CHS convention. The Bearss Hotel was headquarters and Jacobs parked a pony tableau at the doorway. One member brought a calliope with him. The con-

On October 20 and 21, 1945, the Circus Historical Society held a regional meeting at the Jacobs farm in Peru. Some of those in the photo are George Graf, Ed Hillhouse, John Havirland, Chalmer Condon, Dick Conover, George Piercy, Art Gunther, and George Hubler on top; Albert, Jake, and Sally Conover are on the ground in front.



Pictured at the banquet of the first national convention of the Circus Historical Society are Jacobs, Burt Wilson, vice-president, and Don Smith, convention chairman. The photo was taken on April 14, 1946.

vention committee consisted of Don Smith, Chalmer Condon, Robert Green, Terrell Jacobs, and John Van Matre.

The day after the convention closed, Jacobs and his animals and equipment left for the Chicago Barnes Bros. opening. While Jacobs' was playing the Detroit date, his father died, on May 23. As the show was loading out following the Detroit stand, five lions nearly escaped from their cage in the railroad yard. A police officer noticed two of the cats poking their heads out of a cage door and another cage was quickly jammed against it. All of the lions were accounted for, and it was discovered that the lock on the door had been broken. The trainer had worked 15 lions and tigers during the Wirtz dates. Jacobs shared billing with the Jimmy Lynch Death Dodgers at a thrill show in Buffalo in July and then made a number of dates for St. Louis promoter Tom Packs. The Packs summer dates were all played in ballparks.

The Barnes Bros. Greater Olympia Circus continued to feature Jacobs, working 18 lions and tigers, during the Chicago and Detroit stands in 1947. The V & H wagons were again used in the spec. During the early summer of 1947, he appeared as a feature of the Roy Rogers' Thrill Circus, a typical Tom Packs' ballpark show. In a strange mix of performers, Roy Rogers and the musical group "Sons of the Pioneers" appeared between the traditional circus acts. Other acts with the Rogers show included The Stratosphere Man; Victoria Zacchini, cannon act; the Antaleks, perch pole; the Flying Zacchins and the High Romas, trapeze acts; and clowns Happy Kellums and the Sherman Brothers. This show appeared in the Polo Grounds in New York City in July 1947 and later played the ballpark in Columbus, Ohio, where it was visited by the author. Jacobs wrote to Walter Tyson on July 23, 1947, advising that he was hurt in Louisville but was okay. He went on to say that the Packs show with Roy Rogers did big business for five weeks and that it was too bad that



Rogers had to return to California for motion picture work.

In June while playing the Packs dates, Terrell Jacobs signed a contract with Patty Conklin to appear on the midway of the revived Canadian National Exposition in Toronto in the fall. In his July letter to Tyson he said he was getting his cages ready for the trip to Toronto and that he would take some lead stock but would have no elephants. Conklin purchased a new 90-foot round top with three 50-foot middles from the O'Henry Tent and Awning Company in which to present the Jacobs show. The show was framed to seat 2500 people with 500 grandstand chairs. As many as seven or eight shows a day were given. The heavy pipe front that had been used in 1942 was spiffed up for the 1947 Toronto stand. An old horse-drawn bakery wagon was purchased and rebuilt as a ticket wagon.

Little is known about the lion king's activities during the 1948 season other than his playing the Barnes Bros. Circus Chicago date. During the early spring of 1948 Jacobs played a number of dates for E. Don McCullough, who became the manager of The Great Fred J. Mack Circus in 1955. All of the McCullough dates were sponsored by the Eagles fraternal organization. During the summer Jacoba toured a circus unit with a band conducted by C.L. Brown. In a July 10, 1948, letter to George Hubler, Jacobs wrote that his show was well booked and that he had a big and good

Art Johns, a well known Peru show painter, decorated the Jacobs equipment with the Barnes Bros.-Terrell Jacobs title for the Chicago opening in the spring of 1946.

program. It can be assumed that he also worked various spot and indoor dates for different promoters.

During the winter of 1948-1949 three additional baggage wagons were built in the Barnes Bros.-Jacobs Peru winter quarters. One was an open-topped arena and prop wagon; another was closed and carried chairs. Both were of all-steel construction and were mounted on double-tired wheels. The third wagon was converted from a four-wheeled steel horse van and was used to carry a guanaco. A rack on the side of this small wagon held a corral fence for the animal.

On January 1, 1949, Jacobs wrote to D.R. Miller, manager of the Al G. Kelley & Miller Bros. Circus. The letter read, "I spent two hours the other night trying to call you from St. Louis, and then I sent you a wire asking that you call me collect. Now here is what I wanted to know and ask, you have a few times told me that you were going to have a animal act. Now keep this to

During the Minneapolis Shrine date in March of 1947 Jacobs was allowed a rare visit with his twins, Judy and Punch. During this period the children were in the custody of their mother.



yourself. How would you like to have my act, 16 lions and tigers, move on two four-wheeled cages. Have new cages and trucks. Now if you would care for my set up let me know and maybe we can do some business, also be two acts, riding lion and the group. I have reasons that [have] just come up to tell you this, it would give you something new and will pay my own help and feed my own stock." It is not known how Miller responded, but the two were to get together a few years later.

In February Jacobs learned that his good friend John Helliott had been injured by a streetcar and died in Los Angeles. Helliott had arrived in America in 1904 with the Carl Hagenbeck animals. When Ben Wallace bought the Hagenbeck show the trainer came to Peru. Helliott had worked with Jacobs over the years and was with him in 1938 on the Ringling-Barnum show.

Terrell Jacobs played the Minneapolis Shrine date for Edna Curtis and the Wirtz Barnes Bros. Chicago engagement. Jacobs joined the Royal American Shows in St. Louis in May 1949. To make room for the Jacobs equipment as well as a large new girl show featuring Gypsy Rose Lee, the Royal train was enlarged to 80 cars. The set up on this carnival was very similar to the Jacobs shows on Conklin and World of Mirth. Walter Jennier and his seal Buddy appeared in the show. Also among those appearing in the Jacobs performance on the Royal was CHS member Ted Bowman, doing clown and trampoline numbers. Bowman is now well known, as an official of the Carson & Barnes Circus.

On June 10, 1949, in Davenport, Iowa, Terrell Jacobs was hospitalized due to a whip injury to his eye. His right eye was removed two days later and he returned to work shortly wearing an eye patch. He later received an artificial eye. In a July letter written in Winnipeg to Walter Tyson, Jacobs told of the accident. He wrote, "What happened to my eye was that in Davenport I was working my roll-over lion Sheba. When bringing her out of the roll to her hind legs my whip got me in the right eye. They took me to the hospital, but after two days could not save it, so had to take it out to save the other." When the carnival played the big Western Canadian fairs the circus wagons were lettered "Terrell Jacobs All Canadian Circus." Jacobs remained with the Royal American Show throughout the entire season.

Following the close of the 1948 season Zack Terrell sold the Cole Bros. Circus to a group of investors headed by Jack Tavlin. The new owners added a number of fine new rubber-tired wagons and presented a strong program during the 1949 season. For a short time the show featured Burt Lancaster. The Cole show made a full season and closed in Florida. Quarters were set up in Ojus outside of Miami. In January 1950 the show filed a petition in federal court asking that Cole Bros. Circus Inc. be declared bankrupt. On January 6, 1950, the show was sold to the Otis Circus Corporation. The owners of Otis were not known at the time of the sale, but on February 24 it was announced that Barnes



During the 1949 season Jacobs appeared with the Royal American Shows, the largest carnival in the world. Three of the V & H pony wagons and the arena wagon are shown. Jim McRoberts photo.



The heavy pipe front, first used on the Conklin carnival, again appeared with the Royal in 1949. Jim McRoberts photo.

Bros. Circus had been merged with the Otis Circus Corporation. The merger had been arranged by Arthur M. Wirtz, James D. Norris, and William "Hopalong Cassidy" Boyd. It was announced that the Barnes equipment as well as the Cole equipment would be brought to Chicago for an April 21 opening. The Barnes title was not used for the first time in years, when the Cole title was adopted. Terrell Jacobs and his equipment, owned by Arthur Wirtz, were a part of the 1950 Cole Bros. performance. Jacobs was back as feature of a large railroad circus for the first time since 1939. William Boyd, a well-known movie cowboy, was featured with the show. During the 1950 season Jacobs married Jean Zobrazek, a photographer on the Chicago *Sun Times*.

Meanwhile Jacobs had a run-in with one of his cats on December 31, 1949, during a training session in Peru. In a letter to a friend he wrote on January 1, 1950, "Yesterday afternoon with a new female lioness, I suffered the worst clawing I ever had in my life. After two hour session with my doctor I will be okay in a couple of weeks, But I really got it. So excuse this signature this time, it is the best I can do."

On February 6, 1950, Jacobs wrote from Peru that "This Cole Bros., Barnes Bros. and my setup has about got me worked down, don't have time for a thing any more. Mr. Wirtz and Sam Levy are in Florida and I know that Mr. Wirtz is reorganizing the picture for the new Cole Bros. Frank [Orman] is still the manager."

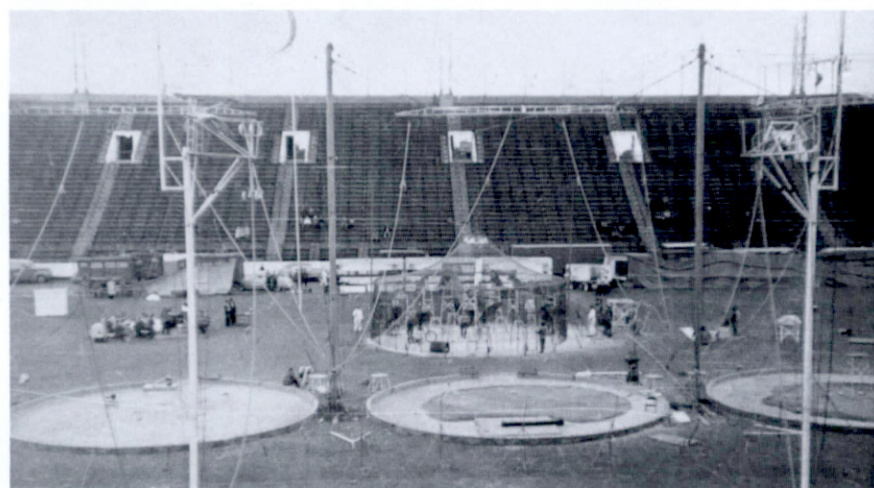
The 1950 Cole show became an odd setup, with most dates being played in buildings or ballparks, even though canvas and seats were carried all season. In Chicago the menagerie top was set up in the parking lot of the stadium. In a May 4, 1950 letter, from Chicago, Jacobs wrote, "Well, here we are, opened at the Stadium and business is fifty percent better than anybody expected. Weather conditions have been terrible, but they still want to see Hopalong Cassidy, who for a 61 year old man is still the man of the hour with these kids. Concession department alone has already grossed 50 grand and we have been

having one sell out after the other. Cassidy does nothing, only makes an appearance, and talks to the kids, and the performance, what little I have seen, stinks. Not many visitors here in Chicago, guess most showmen are working and this Cole show, from what I have seen of it is sure one hell of a pile of junk. These old style, hard rubber tired wagons are really pitiful."

The Cole show moved to Detroit, a traditional stand for Wirtz following Chicago, from May 10 to 19. From Detroit Jacobs wrote, "Our business in Chicago broke all records, the biggest it has been in the ten years that I have been there, this Hopalong Cassidy is the reason, and now he is going to stay all season, and I believe we will do some business as long as he is here. Mr. Wirtz is doing a lot of work on this show." From Buffalo on June 8 he wrote, "This show has no paper up at all, you get into town and see nothing, till you read it in a paper, and this layout gets me. We are here in town two days before we show, so you get a lot of rest, and everyone gets paid in full."

Cole Bros. Circus continued showing in ballparks and outdoor stadiums, moving the complete under-canvas equipment on the show train from city to city. The show played Yankee Stadium in New York and

The outdoor set up of the 1950 Cole show is pictured in Buffalo, New York. The Jacobs arena is in back and the Walenda wire act rigging is in front. L.A. Sadler photo.



Ebbets Field in Brooklyn. Jacobs was a great one to cop fancy stationery. Using a Brooklyn Dodgers letterhead, he wrote a circus fan friend on July 3, stating, "I believe now with paper going up we will do some business, under canvas."

During the New York stand, Jack Tavlin, identified as an executive of the show, announced that a traditional under-canvas tour would begin in Jersey City, New Jersey, on July 5. On July 10 the Cole show was in Newark, New Jersey. From Newark Jacobs wrote, "So far under canvas we are doing a big business. The opening night in Jersey City we likely blew away. The house was full, and I was just finishing my group when it hit. Like a cloudburst and wind was about 70 mph. Had three or four men hanging on to the quarter poles in the big top to keep it from going down. Everybody screaming and yelling. Half of the pad room went down and we had about a foot of water in some places on the lot."

However in spite of Jacobs' reports about the big business, Wirtz was having second thoughts about under-canvas circus. The show played Philadelphia July 17 to 22 and was in Easton, Pennsylvania, on July 24, where Jacobs wrote, "We have been getting nothing but rain. In Washington we did nothing, and it really came down in Philadelphia where Cassidy left. So we are now just another show. They had

a meeting last Saturday and the notice went up, that the show was going to close next week. But they didn't say where or what day. You can't make showmen out of business men."

Cole Bros. Circus closed in Bloomsburg, Pennsylvania, on August 5. The circus was taken to the St. Louis Arena, under lease to Wirtz at the time. Leaving his act, still owned by Wirtz, in St. Louis Jacobs returned home to Peru. Writing from Peru on August 28, Jacobs told a friend about his financial plight, "I've only been two steps ahead of the sheriff, but I am happy to report things now look a little brighter after booking two fairs here in Indiana. I am leaving for St. Louis tonight."

In this same letter he told his friend that he had visited the Ringling show in Ft. Wayne, the Beatty show in Huntington, and the Al G. Kelly & Miller Bros. Circus in Rochester. His continued admiration of the Kelly-Miller show was voiced in this letter. He wrote, "There is no doubt in my mind, but it is the number two show of the American continent today. Mr. Miller, Bill Woodcock, and Dory Miller spent an hour visiting my place in Peru. That night I caught the show. They had them standing and [Dick] Scatterday had quite a few banners. With an 8 pole big top, 16 elephants and the beautiful equipment, with their prices giving people something for their money, it is the answer. I stood there and watched them take that top down with the elephants and roll the canvas up, which is the greatest I've ever seen. I am sold, I am going on trucks as fast as I can. It's the only salvation to operate a show." By October 7, 1950, Jacobs had a man building two semi-trailers to carry his parade equipment. He purchased a two-ton GMC truck and in the fall he booked his small parade wagons in Santa Claus parades.

On October 17 the Cole Bros. Circus train was loaded for the last time and moved to the Barnes-Jacobs quarters in Peru. The Cole elephants were playing a date in Indianapolis at the time and this may have prompted the move of the equipment to Peru, rather than taking the bulls back to St. Louis. The Peru quarters had been to-



After the close of the Cole show in 1950, Jacobs visited the Clyde Beatty Circus in Huntington, Indiana. George Piercy took this photo of America's two best-known wild animal trainers that day.

tally inactive since the spring of 1950 when the Jacobs animals had gone to Chicago. The Jacobs animals and equipment had been in St. Louis with the rest of the show until the move.

On November 19, 1950, Jacobs wrote Charlie Campbell of his interest in the American Congo Show. Jacobs was not so much interested in the show as it was but he wanted the equipment, as he expected to troupe his own show the following year on trucks, featuring a street parade. He advised that he had 14 pony-size, Gentry-show style wagons. He believed that in the

The big top interior of the Jacobs circus on the James A. Strates carnival in 1951 was one of the nicest ever used by the trainer. The cages are in back, star back seats are on left, and reserved chairs are on the right. Sadler photo.

smaller towns where there had not been a parade for 20 years it would attract attention and draw people to the lot. The plans for his 1951 show blew up and he ran an ad in the *Billboard* advertising blues, grandstand, a 90-foot top with three 40s, and other equipment for sale.

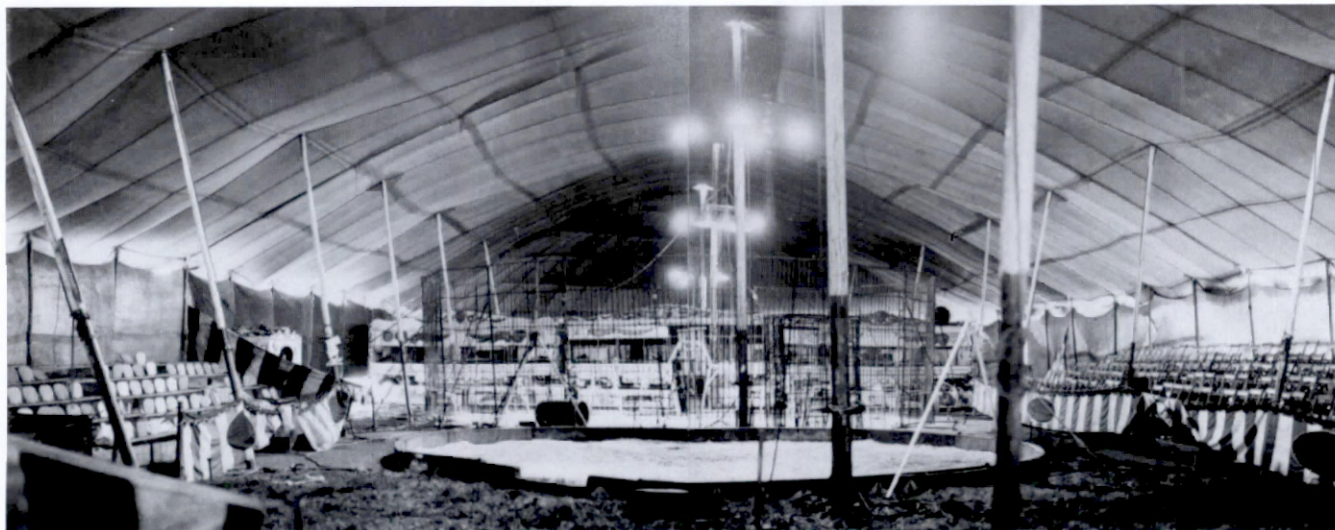
Although the Wirtz group had not announced plans for the 1951 season they began a \$30,000 building program in the quarters. The elephant barn was augmented by an addition for horses. A ring barn was added as well as a wing for kitchen, dormitory, and heating facilities.

The show prepared for the spring opening at the Chicago Stadium on April 20. Three trucks were purchased and the semis gillied props and other equipment from Peru to Chicago. One elephant car and one flat were used to move the bulls, three menagerie cages, and the Jacobs cages to Chicago, where Jacobs worked 15 animals in 1951. While playing the 1951 Chicago date for Wirtz, Jacobs wrote on May 3, "About Mr. [Obert] Miller being in Chicago, I can't believe it because Mr. Wirtz has just come back from New York, where he has been for the last seven days. But I believe if you write or wire Wirtz as the go between for Miller for \$75,000. cash, after this Saturday night you could get it. I have got it straight, the show is definitely for sale. Wirtz is very disgusted. And they have stopped all spending in Peru. Business here is off, there hasn't been one full house yet."

During the Chicago date it was rumored that Julie Rand Allen would be trained to work the Jacobs act. After owning the act and having Jacobs under contract for 10 years, Wirtz wished to be relieved of the expense of Jacobs and his help.

On April 26, 1951 Jacobs wrote to Tommy Comstock advising that he was putting together his own circus and would be on the James A. Strates shows but could not employ Comstock, as the bandmaster had already hired a lady to play the air calliope.

After the Chicago engagement James A. Strates hired Jacobs to appear with his carnival. Strates financed Jacobs in buying back his act on May 15, 1951. Included



were 15 cats, three cage wagons, props, and the steel arena. Strates later purchased a five-year-old elephant to appear in the Jacobs performance. Jacobs named the elephant Baby Jean. He joined the carnival May 14 in Harrisburg, Pennsylvania, bringing an extensive array of equipment. The wagons were:

- #16 Chair wagon with freezer unit for meat in front.
- #17 Guanaco wagon.
- #18 Arena wagon.
- #19 "Wolf" tableau (V & H).
- #21 Bandwagon (V & H).
- #22 Pony cage with macaws (V & H).
- #23 Pony cage with large birds (V & H).
- #24 Pony cage with small deer (V & H).
- #25 Air calliope (V & H).
- Madonna-St. Joseph pony tableau (V & H).
- #26 20' cage wagon with four compartments.
- #27 20' cage wagon with four compartments.
- #28 20' cage wagon with four compartments.
- #30 Bear cage with three compartments (Jay Gould).

Cinderella pony float (Cole Bros.)

Two Strates baggage wagons were used to carry the canvas, poles, seat stringers, planks, bibles, and props. There was no panel front on the Strates shows as had been used on the other carnivals. A bally platform and small marquee fronted the show on the midway. The performance was given in a 90-foot top with two 40s and one 30. The cages were placed in one end of the tent and the performance was given in one ring and the steel arena. The seating had five high chairs on the front side and star-backs five high on the back side and blues on the end. Total seating was about 1,000. Music was provided by an air calliope played by Mrs. Phil Wirth.

On May 30, 1951, Jacobs wrote to Edna Curtis giving his version of his separation from the Wirtz organization. He wrote: "On the closing night of the Chicago date, Mr. Wirtz sat down with me and conse-

This view of the candy stands and two cages was taken on Strates during the 1951 season.



Following the attack by his lion, Woody Jacobs worked the group with his right arm in a sling for a couple of weeks in 1951.

quently I bought his interest in the act and all the equipment. I am happy to tell you that I am now the sole owner and operator and happy to be working again. I have no interest in the farm."

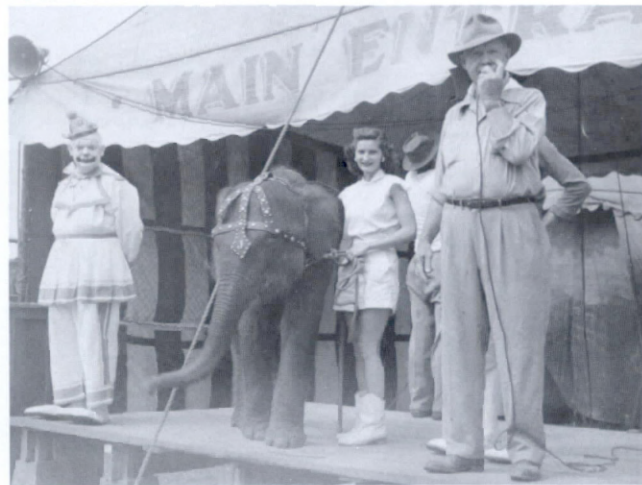
From Jersey City, New Jersey, on May 21, 1951, Jacobs wrote a friend as follows, "I joined the James E. Strates show in Harrisburg, Pa. last Thursday. Strates got three flats and a stock car from the Jones show. They are re-decking same and re-flooring the stock car and by the end of the week will have them done and painted. Strates gave 11 grand for the four cars, besides all the freight and RR costs from Georgia to Harrisburg. I found him very much circus minded and he is crazy about elephants. He is definitely going to bank-

roll me to buy an elephant. His show is now 50 cars and his train equipment is tops. In fact the Strates wagons are better than they have on the Royal American and Ringling show. All steel and duel wheels. The ticket wagon is the most beautiful thing you ever saw. All stainless steel. Strates business has been very good this year, so I believe I will do all right. The main thing—I am keeping my nut down. I don't mind working 24 hours a day myself, but I want something for it in return. The main thing is to get myself out of debt and on my feet. I brought 17 wagons with me here and Mr. Strates is furnishing two. In one I load my front and actors trunks, and the other I use as a canvas wagon."

During the early part of the season the Jacobs show did not go over very well on the Strates carnival. After reducing the admission price to no avail, it was operated as a ding show with no tickets being sold. A dish was provided for donations as the crowd left after the performance. After the fair dates started and the crowds improved, the ticket policy was again used. On May 30 in Schenectady, New York, Jacobs was clawed by a lion and suffered a fractured shoulder blade. He spent a few days in a Schenectady hospital recovering. The same animal had attacked him earlier. Jacobs also had been badly clawed and chewed by a tiger being trained in Peru in January. The tiger had just arrived from a Wisconsin zoo and it was only the third time it had been in the arena.

In a letter written on June 7, 1951, from Albany, New York, Terrell Jacobs wrote, "I feel pretty good now being out of the hospital for a day. I really got it. A male lion named Woody got me for his third and last time. What happened was—just as I was finishing my group (he is one of my top mounters) he dropped down and made for me. Got his teeth in my left shoulder and went to work. I thought my neck was broken. I have so many holes, bruises on my body that it looks like a checker board. When he had me down, his left front foot was ripping me in the chest. One rib took

The baby elephant, Jean, is shown with Jean Jacobs during an opening on Strates in 1951.



11 stitches and my right shoulder blade is broken. But I am working and it won't be long till I'll be a southpaw. Even shave myself now with my left hand. Business is okay for these still dates. Wish you could see my show. It's not the biggest on earth, but it smells the same. Jean is fine and getting along okay in show business. Lot different than being with a newspaper, but she has fit in well." Woody, short for "woodhead," was a dumb animal that did nothing but warm a seat during the act. The lion had been a problem and this was the final straw. Jacobs sent Woody to the Buffalo zoo. By June 19 Jacobs had all his stitches out but continued to bandage the rib on his right side. His right arm remained in a sling for a couple of weeks.

On June 27 he wrote from Norwich, Connecticut, "My candy stands arrived today, and will put them in operation tonight. I am going to pitch sweets, which are being made up for me and the people are going to get something in those boxes besides two pieces of candy. Coming in here we had a little delay because the engineer stopped the train with such a jerk. On the end of three flats each wagon came off and went between the flats. My wife and I almost got knocked out of the stateroom."

In August Jacobs wrote to Chalmer Condon advising that he had Joe Hodgini and Maximo in his show and that Louie Reed was with him breaking the small elephant, Jean, who had arrived in mid-June. He said he had worked 11 shows at the first fair in Clearfield, Pennsylvania. Although he had 15 cats on the show Jacobs usually only worked about 9, including Sheba.

Jacobs wrote from Charleston, South Carolina, on October 29, 1951, stating, "Last week I had Ringling paper against me all week. On the 27th we day and dated them. Both shows respected each other and every one had a good visit. We day and date them two days next week in Jacksonville. I won't see them because I am leaving two days earlier and jump to Baton Rouge, which is my first winter date for the Tom Packs Shrine Circus. Then to New Orleans. I will then go to Florida and will stay there part of the winter. To hell with Peru from now on because there are too many Republicans up there and dishonest judges to suit me. I am now free of Mr. Wirtz and don't owe him a nickel. My season as a whole has been okay. Nothing sensational. As for ready cash, I have not saved any, but I have paid a lot of bills. As to my plans for next season, just can't tell you as of now as I don't know. But I am going to make a lot of changes. First thing, I want to put a canvas wagon on a semi-trailer. Next thing is a stake driver where ever I go. Ten days ago I had two beautiful tigers born." Following the Tom Packs dates Jacobs went to the Strates winter quarters in DeLand.

On February 4, 1952, Jacobs wrote to Chalmer Condon advising that he was working on his last two wagons and would be opening with the Strates carnival again on February 25 in Orlando. The set up was the same as it had been during the 1951 season; however a front was added. Jacobs



This photo of Jean and Terrell Jacobs was taken on the Strates carnival during the 1952 season.

cut the working group in his act to five males and Sheba. The small V & H bandwagon that had been used in 1951 as a downtown bally was leased to Floyd King. Following the Orlando fair the Strates show went back to quarters until the first regular stand in Augusta, Georgia, on March 24.

Jacobs had the same wagons on Strates in 1952 except for the bandwagon. He completed the season and returned with the carnival to its quarters in Florida. During the winter of 1952-1953 he moved most of his equipment by rail to Peru. The wild animals were shipped in shifting dens. The four-wheeled cage dens were worn out and were abandoned at the Strates quarters in DeLand. Two of the 20-foot cages were later purchased by the Kelly-Morris circus and were moved to that show's quarters in New Smyrna Beach, Florida. It is unlikely that the cages were ever used by Kelly-Morris. The writer visited the Kelly-Morris quarters in May of 1959 and photographed the two cages, less the wheels, rotting away. Jacobs owned no property in Peru so everything was taken to the Jack Stuber

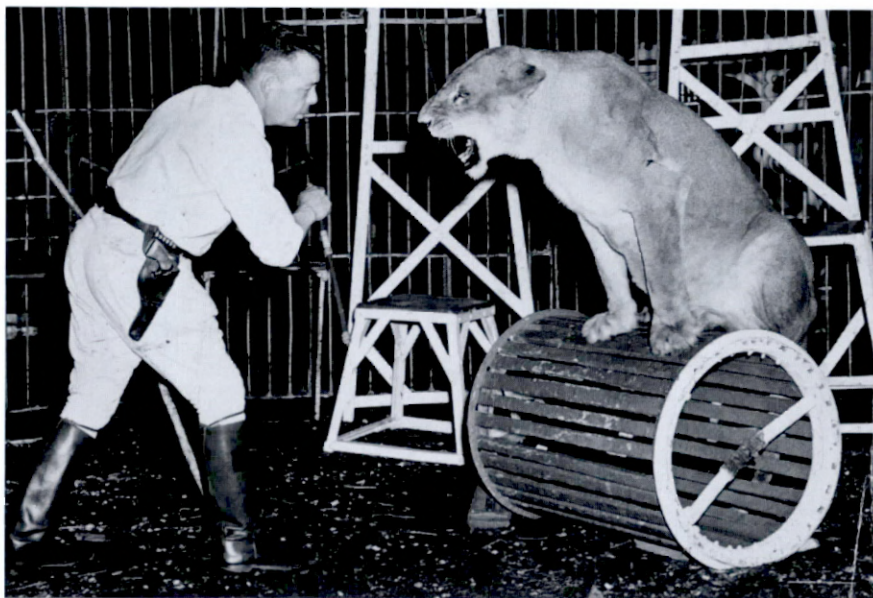
In 1953 Jacobs built this long semi-trailer cage using the former Biller Bros. Circus pole wagon. Another of his semis is in the back right in the 1953 photo.



farm and sawmill at Twelve Mile, just south of Peru.

From Findlay, Ohio, Jacobs wrote on February 23, 1953, to his friend Dr. William M. Mann, director of the Washington, D.C. zoo. The letter read in part as follows: "This is off the record. ...I'll not be with the Strates Shows this year or any year. No more carnivals for me. Too much work and lack of prestige of being with one convinces me not to forfeit all the years I've been with a circus. I repeat,...no more for me. This is confidential. I am buying a farm in Lexington, Ky. and my plans now are to play dates with my animal act and elephant and operate a game farm and zoo. You know, Dr. 33 years of experience in show business has one thing...no security. This is the alternative I've taken. I know I will not be criticized because I can establish something. Not only that, but Mrs. Jacobs is going in the dairy business...Guernsey cattle. Has her own registered bull at the present time. He was born last year at the Syracuse State Fair."

The letter to Dr. Mann continued, "Dr. Mann, I have had something happen to me which may be something to look to or something to figure out. This Christine Jorgenson affair has nothing over my Sheba. As I told you, Sheba was born Sept. 5 past 18 years ago at George Vierheller's zoo in St. Louis. After I saw you last spring in Washington, we played the New York State Fair on her birthday. There and then a mane started growing. Today, she is the most beautiful looking male lion you



Jacobs is pictured with Sheba, his female lion, on Royal American in 1949.

ever saw. Has developed a beautiful mane greater than any I have in my group. With pleasure I would like to ask your opinion and knowledge of this fact. It is the most astonishing thing I've seen in my life...contrary to Miss Jorgensen, done without the aid of medics. I certainly didn't look for this."

Dr. Mann answered Jacobs' letter on February 27 and stated, "Your account of the lioness developing a mane is very interesting. However, hermaphroditism in animals has been known for many years, though cases are comparatively rare. I have heard of roosters eventually laying eggs, and of hens developing male characteristics including the crowing."

On March 4, 1953, Jacobs wrote to George Hubler and advised that he would play the Grotto Circus in Cleveland and the Sioux Falls dates for Orrin Davenport. He also noted that he would make Cincinnati and St. Louis for Frank Wirth.

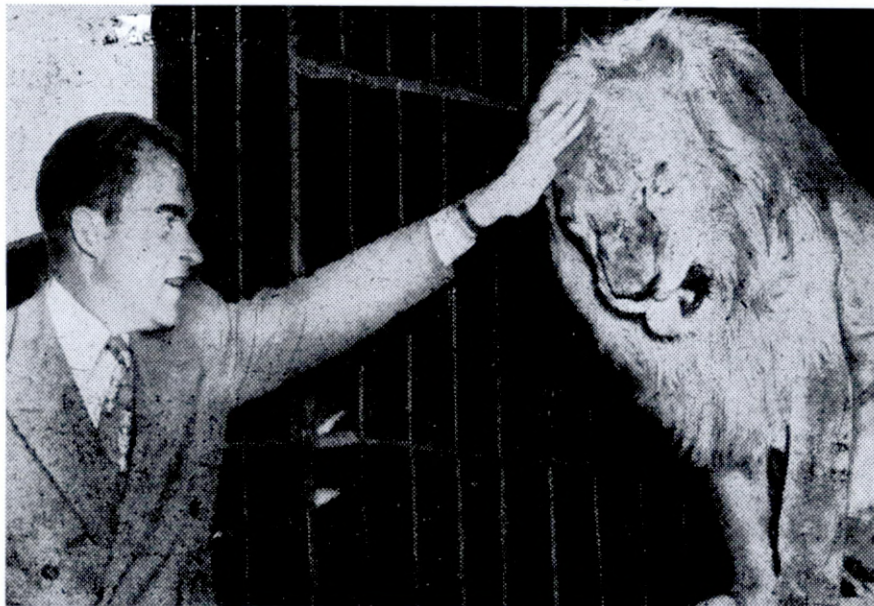
Dr. Mann received another letter from Jacobs dated April 1, 1953. It read in part as follows, "Glad you like my idea of a place in Lexington, Kentucky. Was down there and picked out two places and will take Mrs. Jacobs down there next week for her approval. Dr. I also want to thank you for the information about my Sheba lion. As soon as I can get a picture taken next week will mail you one. I am at the Shrine Circus in Cincinnati April 6-12, then St. Louis Police Circus, April 17-May 3."

In 1953 he purchased the pole wagon semi-trailer that had been used on Biller Bros. Circus and constructed a very long cage with enough compartments to carry all of cats he was using. At the time he was working five lions and two tigers. A closed semi-trailer was purchased to carry the elephant Baby Jean, the arena, and props.

Jacobs played three weeks in June 1953 at the Lake Compounce Amusement Park in Bristol, Connecticut. On June 4 he took

Sheba to Washington, D.C., for a meeting of the Circus Saints and Sinners organization. Vice-President Nixon was being initiated into the group and he posed with the lion. Another photo was taken of Mrs. Nixon with Sheba. Both pictures received wide newspaper coverage throughout the country. From June 20 to 26 the Terrell Jacobs Circus played the Barnum Festival in Bridgeport, giving seven performances in its tent at Seaside Park. The July 4 Bridgeport parade had a circus theme with Jacobs' new lion-tiger semi, plus his elephant, ponies, eight small wagons, and a calliope. On July 8, 1953, Jean gave birth to a son, Derrell Terrell Jacobs. The boy was dubbed "Gopher," a nickname that has

Sheba, mane and all, posed with Vice-President Richard M. Nixon in Washington, D.C., on June 4, 1953, during a meeting of the Circus Saints and Sinners club.



By 1953 Sheba had grown a straggly mane and had become a male lion. This was one of the most unusual changes of an animal in circus history. Stephen Stengel photo.

stayed with him through the years. Now 33 years later, Derrell, is known as John Davenport, owner of Ford Bros. Circus.

During the summer of 1953 the Jacobs unit played shopping centers with the Paul Miller show. The animal act and elephant appeared at the Michigan State Fair and others in the early fall.

Terrell Jacobs had long admired the circus owned by Obert Miller and his sons. He had compacted his act and equipment on three semi-trailers and was fully ready for an under-canvas tour with a truck circus. In the fall of 1953, Jacobs again contacted D.R. Miller, manager of the Al G. Kelly & Miller Bros. Circus. By November he had made a deal to appear with the Kelly-Miller

show during the 1954 season. In a letter to Chalmer Condon from Hugo, Oklahoma, dated December 26, 1953, he explained his new connection. Jacobs wrote, "I would like to have been at home in Peru this winter, but no building, so I come here and now I will be part of the Kelly-Miller show next year, going to build an animal show program. The arena will stay up all through the show. I like this show very much and I want the schooling of running a truck show, still going to have one myself soon. My son is going to work a group this summer and my wife the riding lion, and I am working on a trick that I think all you fans will be glad to see this year. I will leave here January 14 for my first indoor date which is in Worcester, Massachusetts. Its a long jump but it's one of them things, I don't want any more of them, in fact I don't want any more seasons like last year. Playing dates in the summer time is no good, too many layoffs, and the jumps too long." The Worcester date was not a happy one for Jacobs. Bill Woodcock tells the story in a February 12, 1954, letter stating, "Punch Jacobs walked at Worcester date and old Cap. [Jacobs] is all torn up over that. Says T.J. Jr. went to Gainesville and his mother." This parting of father and son was a tough one for Jacobs as he had longed to have his son back with him after his divorce in 1945 when Punch and Judy were awarded to Dolly.

He wrote Condon again on March 4, 1954, using a Kelly-Miller letterhead. In this letter he said he was happy to report his new bear act was coming along nice as well as the lions in his group. In 1954 Sheba, his prize lion, was 20 years old. She had been taken out of the act in January and was nearing the end of her life. She died a natural death of old age on April 9 in the Hugo, Oklahoma, quarters. The she/he lion had been like a family member to Jacobs and he was really broken up.

A March 5, 1957, letter from Bill Woodcock provides interesting information on the passing of Sheba. The letter reads, "In April 1954 I pulled out [of Hugo] to join Orrin [Davenport] up the road, and about that time Sheba, star with Terrell Jacobs for a number of years, died. I supposed they buried this lioness and that was the end. Not so. Last year, I ran into some circus fan snapshots, showing Sheba in a very creditable coffin; also being carried by T.J. and other pallbearers. I asked [Fred] Logan not long ago where the cat was buried and he said he didn't know. Well, last Saturday, here come some guys lugging the casket (Wayne Sanguin whopped it up and it looked the part) and loaded it in [Kelly-Miller truck] #45. Jack [Moore] had talked to T.J. on the phone and later asked him to bring Sheba to the Indiana Happy Hunting Grounds for more decent interment. The past three years she has been resting on Vernon Pratt's farm. Now here is the joker. Wayne had the coffin soldered up, but bouncing around in the truck she must have cracked a wee bit, because by the time the truck got to a filling station to gas up, the whole thing stunk to high heaven. Everybody was gagging and holding their



The Jacobs equipment is pictured in the Hugo, Oklahoma, winter quarters of the Al G. Kelly & Miller Bros. Circus in the spring of 1954.

nose. Dory [Miller] said he wouldn't drive the thing to Chicago for five hundred bucks. Don't it beat the Devil what show-folk will do."

Special posters were printed by the Kelly-Miller show advertising Terrell Jacobs. His name was featured in the newspaper ads. As he had noted in his letter to Condon he was presenting a number of acts in the show. In checking the Kelly-Miller printed program for the 1954 season the following was listed: Display 5, seven little bears in comedy antics; Display 10, the riding lion; Display 14, trained African lions; Display 20, Terrell Jacobs presents a mix group of wild animals; and Display 23, the balloon lion. The balloon lion was the surprise that he had mentioned. It had last been presented on the Al G. Barnes Circus in the 1920s.

Jacobs' long-awaited experience with a truck circus apparently did not turn out as he had expected. The Kelly-Miller show was not Al G. Barnes, Hagenbeck-Wallace, or the Greatest Show on Earth. It was a high grass show that operated with lots of animals and a low nut. This was the Miller formula that worked year after year, allowing it to become the largest truck circus in the country.

The wild animal trainer's disillusionment of his mud show experience is clear in a letter he wrote to a friend on September 6, 1954, from Sisseton, South Dakota. It read

This photo of Jean and Terrell Jacobs and son Gopher was taken on Kelly-Miller in June of 1954.



as follows: "I am still on props with the second largest on earth. And it is the truth. Two prop men, two ticket sellers, two grooms, and damned if my department hasn't got down to two men. This troupe puts you in mind of Noah's Ark...two of this, and two of that. I told you last winter I came here to school and what a lesson I got. Between the fags, the stool pigeons and the a-kissers, school is over for me. It's all yours. It's nice to be a fan, come on and visit and see just the surface. You should come on and stay a month and enjoy the 'inside' with the world's second largest. It's really entertaining as well as back breaking. I still want to get my hold back." It is clear that Capt. Terrell Jacobs, the railroad showman, did not fit in with the Miller operation.

There is always another side to a story, and comments by others on the Kelly-Miller show in 1954 indicated that Cap Jacobs had created some of his own problems during the season. Bill Woodcock, a long-time friend, wrote on October 23, 1954, as follows, "I fear Cap is in a bad jackpot and don't know it yet, but he will soon find out. I preached to the guy to stand pat and play Honest John with Dory [Miller] and he would get well in a couple of years, but he hasn't done so, and will find himself tangled up bad in a few days. Sorry, but not my fault." In a December 4, 1954, letter Woodcock wrote, "Everybody stops me and asked what became of Terrell Jacobs. He surely left a raft of unpaid bills."

In a November 16, 1954, letter to Condon, Jacobs said he had been wanting to write but had no spare time with the Kelly-Miller show. He said it was a little early to know what his plans were for the 1955 season. The letter was written from Farmington, Missouri, where he was laying off and getting some rest. He operated a traveling zoo there during the winter months. On January 2, 1955, he wrote to Walter Tyson saying that he had arrived in Farmington on November 26 and started a string of Christmas dates two days later, playing in Missouri and Iowa, and that he had the same dates lined up for the following year. He told Tyson he did not know what his plans were for the summer, but that he might take his show out until the fairs started, and that he wanted to get another farm so he could forget the circus business before too long. He went on to say that he had a letter from his son Punch and that he wanted to come back with him and break



in. He said he was going to put five new young lions in his group for the new season.

He wrote to Tyson again on January 17, 1955, and advised that he was going to North Carolina and Georgia and would visit the King show quarters, and might ship his bandwagon back that had been on the King show for three years.

In a February 11 letter to Dr. Mann, Jacobs said that he was going to operate for himself in Canada after he played the Buffalo Shrine the week of April 11. He asked what surplus animals the zoo might have and that he wanted to build up his menagerie as he had sold off a lot of small stuff while on the Kelly-Miller show in 1954.

Jacobs played Shrine dates in the spring of 1955 in Buffalo and Syracuse, New York. While in Syracuse he wrote a friend on April 19 as follows, "I close here Sunday night. Will jump back through Buffalo and go through the usual routines of entering Canada. The minute I get my feel on Canadian soil I am going to definitely breathe and inhale the good Canadian air, once again free from the odor and the grand old republican party. Heart aches and disappointments will be out of my mind from their golf playing ambassadors for the next 16 weeks to come. When I get my rag-bag open I hope I have convinced you that I am definitely one that will never return to the second largest again. As soon as I get my stuff into quarters I will leave for Bridgeport to load my flats out of there for Canada." Early in May he arrived at the quarters of the Jimmy Sullivan World's Finest Shows on the Simcoe, Ontario, fairgrounds. This was a Canadian railroad carnival that had used the Wallace Bros. Shows title in prior years.

The season opened in Sarnia but Jacobs' contract did not start until the following week in Hamilton. His show was framed as

The Terrell Jacobs Wild Animal Circus is shown on the Canadian World's Finest Shows Carnival in 1955.

it has been on the other carnivals and he carried 11 lions and tigers in the long scroll-trimmed cage truck. His young elephant, Jean, was also in the show. An 80-foot top with two 40s and one 30 was used. The arena and chair wagons as well as six of the V & H wagons were carried on the Sullivan carnival. A parade was given each Tuesday that included the Jacobs pony wagons, a calliope, horses, elephant, and Hermine's Midget Band. He told of his experiences on the carnival in a letter to Condon written on September 28, 1955. He wrote, "Our season is fast coming to an end. It has been a long one with long jumps and plenty of hard work. Financially it was ok. I expect to be in Indiana around October 25 and am going to operate a traveling zoo the same as I did last year in Missouri. Here is my set up. My agent contacts the schools for a date which we book a week or two ahead. Then in the morning I pull my two trucks in, the one with the elephant and the other with the wild animals. I open the cage truck and explain the training of the animals to the youngsters. Then we feed the animals. Then we take the youngsters to the gym and I bring my elephant in after they are seated. I then run her through her routine and explain the method of handling the elephant. The children can then ride the elephant at fifteen cents per student. All money is collected by their teachers and given to the principal who deducts 20% and then pays me. I play two schools, one in the morning and one in the afternoon. I would like to play the schools there under your jurisdiction. I

The last under-canvas circus to feature Jacobs was the Gaby-Fofo-Miliki show in Cuba during the winter of 1955-56.



would like your reaction and a letter from you as soon as possible." By October 8 the carnival closed and Jacobs quickly loaded his equipment on two rail cars and sent them back to Peru.

It is not known if Condon, who was superintendent of a rural Indiana school system, went for the arrangement or not. But Condon had allowed an indoor Jacobs unit to play his schools in 1951. During the winter of 1955-56 Jacobs went to Cuba to play with the Gaby-Fofo-Miliki Circus. The owners of this show were famous in Cuban motion pictures. Jimmie Cole had been there the year before with his elephants and he had spoken well of it. Jacobs liked the small show and the pay was prompt. However things were not so rosy at the end of the tour. After returning to Peru he wrote a friend on May 26, 1956, as follows, "I closed in Cuba but had to spend a week there waiting for the brothers to get the transportation money together. Was with the show all season and they did business, but the railroads got the biggest end of it. So with a short payoff, had to go to the American Council [sic] to get back... After we got into West Palm Beach, had to wait four days to get a release, because their lawyers failed to put the papers on the boat. Still \$170 due on the passage. I made it home after a week of long hard driving with everything going wrong on the truck."

On the way to Cuba Jacobs had stopped to see the Ben Davenport Merchants Free Circus. He felt the indoor dates were too far and few between and wanted something like the Davenport unit, which was similar to the operating style of the Paul Miller unit where he had been in 1953. A second son was born in February 1956. He was named Charles Dawes and given the nickname Termite. Charles is now called Charles Davenport and is associated with his brother on Ford Bros.

During most of the 1956 season, Jacobs was with the Paul Miller shopping-center unit. On June 3, 1956, the writer stopped by the Stuber farm in Twelve Mile, Indiana, and visited with Terrell Jacobs. Stored there at the time were his large cage semi-trailer, the elephant trailer, the four-wheeled arena and chair wagons, the guanaco wagon, and six V & H wagons. The bandwagon had not been returned from the King Bros. Circus.

On March 28, 1957, Jacobs wrote to Walter Tyson: "I will not be with Garden Bros. this season as previously announced in the *Billboard*. When Bill [Garden] wrote me I naturally answered that I was interested and he made a trip down here. We finally got together on certain things, but then my family is to be considered and therefore I won't be there this season. Although I am negotiating with him now, he's like to rent some of my wagons. Last year when I was in Canada with Jimmy Sullivan he gave me about as raw a deal as a human being ever got....I open April 10 for 30 weeks for Civil Defense here in the States." In March of 1957 Terrell Jacobs sold a big top to Jack Moore for his Carson & Barnes show.



The Civil Defense deal must not have come through in 1957 as Jacobs continued with the Paul Miller unit. During the summer while the Miller show was nearby he brought his elephant to George Hubler's home in Dayton for a circus fan meeting. The writer and his son, then seven years old, visited with Jacobs at the Hubler gathering. That was our last visit.

In December 1957 the Paul Miller unit was in Houston, Texas. Jacobs left his cats and equipment in Houston and drove home to Twelve Mile, Indiana, to be with his wife and two sons for Christmas. On December 24, 1957, he was working on his car and began to feel ill and came into his trailer to lie down. He suffered a heart attack and died suddenly at 9:05 a.m. He was 54 years of age at the time of his death.

The 1950s were not kind to Terrell Jacobs financially, as he was broke at the time of his death. He was down to six lions and his equipment did not have great value. He owned no real property and left some debts at the time of his death. The unpaid undertaker secured a court order attaching the wagons and equipment. John Cuneo, Jr., was also foreclosing on a mortgage he held. Shortly after his death four of the V & H wagons and the guanaco wagon were purchased by Lee Allen Estes, a Kentucky State Troupers, who gave safety programs in schools using a circus theme. The cash from the sale of the wagons allowed most of the debts to be paid. Following Estes'

This letterhead used by Jacobs in the late 1930s is in full color. The design is a rehash of a Sells-Floto design of the 1920s.

death, the wagons were purchased by the Circus World Museum and they remain there to this day. The remaining two V & H wagons were purchased by Commerfort and Shea. Following the close of King Bros. Circus the V & H bandwagon was purchased by the James M Drew carnival.

In January Jean Jacobs with her two small boys in tow returned to the Paul Miller show in San Antonio, Texas, and hired Sport Matthews, a former high act performer, to work the lion act. Johnny Pack has been a friend of Terrell's and had learned a few things about animals and wasn't afraid to go in the arena. Jean later asked him to work the act, replacing Matthews. Jean Jacobs continued with Miller until the early part of 1959 when the cats and elephant moved to a similar unit operated by Pete Sutton. While the Sutton unit was playing Las Vegas, Nevada, Jean Jacobs married Ben Davenport, the former owner of the Dailey Bros. Circus. Davenport adopted the two boys and they have used the Davenport name since. Following Davenport's death she married Jack Gobble. Mr. and Mrs. Gobble are associated with their son Gopher's Ford Bros. Circus.

The cage-semi and elephant truck used

on the shopping-center unit were taken to Sarasota, Florida. Ben Davenport placed them in the winter quarters of his son-in-law Pete Cristiani. A few years later Cristiani contacted Johnny Pack, stating that he planned to buy a cat act and wanted Pack to present it on the road. Cristiani advised that he had placed sliding doors on the side of the cage, replacing the old doors that were propped up. The cage was never used on the road by Cristiani. Jean Davenport kept the elephant and the elephant trailer but it is not known what happened to them. The only equipment remaining in Twelve Mile were the two steel rubber-tired wagons that had been used for the arena and chairs. The arena wagon was taken to Peru and has been used in the Peru Festival parades. The whereabouts of the chair wagon is unknown. The Cinderella pony float was sold to the Circus World Museum. The Jacobs cage that had been on Sells-Floto is also at the Baraboo museum. Jacobs' personal collection of circus material was lost following his death. No Jacobs property is left at the Stuber Farm at this time.

One final interesting note—John "Gopher" Davenport has long had a serious liking for rare and wild animals and in 1984 he owned the second largest number of animals of any circus on tour. During the 1984 season he presented a wild animal act in the Ford Bros. performance. While working the act he was attacked and was laid up for a period of time. Early in 1986 Gopher Davenport took a cut-down Ford Bros. Circus to Hawaii, where he presented the wild animal act in the performance. Apparently it was natural for him to enter the big cage.

This article was inspired by L.A. Sadler, a dear friend of Terrell Jacobs. Special appreciation is extended to him for his contribution to the research of this article. Additional help came from Bill McCarthy, Cam Cridlebaugh, Gordon Potter, John Polacsek, Joe Bradbury, Dave Price, Buckles Woodcock, Jim Dunwoody, Fred Pfening III, Ted Bowman, Johnny Pack, the Ringling Museum of the Circus, and the Circus World Museum.

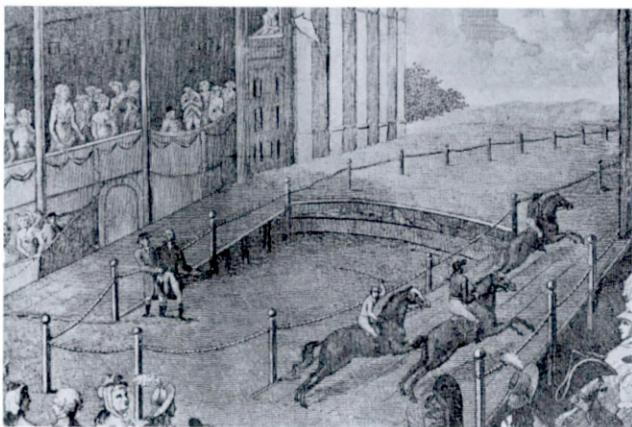


RICKETTS' AMPHITHEATRE

by George Speaight

One of the earliest, and certainly the best documented, of the American circus buildings was the Pantheon or Amphitheatre erected by John Bill Ricketts in Chestnut Street, Philadelphia, in 1795. Its appearance is known from two illustrations. There is an exterior view published in 1797¹ and an interior view, an engraving, of which I believe the only known copy is inserted in the manuscript of the *Memoirs of John Durang*, in the possession of The Historical Society of York County.² The handwritten caption reads "Poney Race with Real Ponies at the Pantheon and Rickett's Amphitheatre, Philadelphia, Jan'y 14th 1797," and the signature reads "J. Galland, Ser." (perhaps this should be "Sen."). Pony races were certainly held at Ricketts' Circus in Philadelphia in 1797 but the identification of this print has always presented problems.³ The interior depicted here can hardly be equated with what we can judge from the view of the exterior, which suggests a building of modest size. The dimensions of

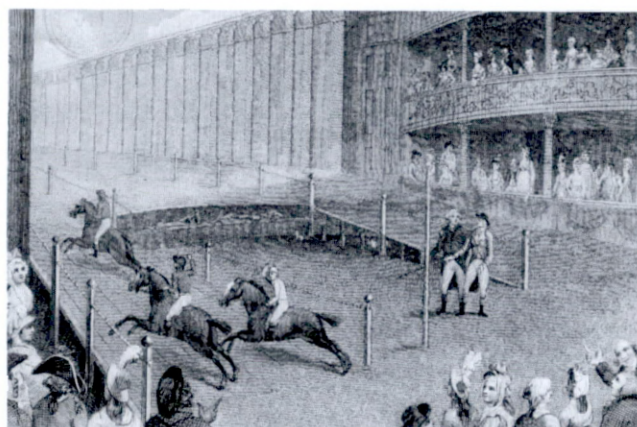
A print described as "Poney Race ... at Rickett's Amphitheatre, Philadelphia ... 1797." Courtesy the Harvard Theatre Collection.



Ricketts' Circus are given as 97 feet in diameter with walls straight for 18 feet and then slanting upwards to a conical roof 50 feet high; this print gives no suggestion of a building of that size or shape.⁴

In fact, this print is not a view of Ricketts' Circus at all, but a reversed copy of a view of Astley's Amphitheatre in London, where pony races were also held in 1795, 1796, 1797 and 1798.⁵ This, incidentally, is the only known view of the second Astley Amphitheatre, which stood from 1795 to 1803 before it was burnt down. The version said to represent Ricketts' Amphitheatre was probably the work of an American artist who wanted to illustrate the races that Ricketts was holding in Philadelphia, but who had never actually seen either them or the building. He contented himself with copying an English print of a similar event, altering a few details in the stage area.

Ricketts' Amphitheatre survived for only four years before it too was burnt down in 1799. But it occupies a proud place in the history of the early American circus. It is doubtful if we shall ever know just what it looked like inside, but at least our reconstructions will no longer be muddled by this misleading piece of evidence.



Footnotes

1. Reproduced, for instance, in Earl Chapin May, *The Circus from Rome to Ringling*. A drawing by D.J. Kennedy, made in 1870 but based on this print, is reproduced in George Speaight, *A History of the Circus*.
2. This has been reproduced in *The Memoir of John Durang*, ed. Alan S. Downer; in Brooks McNamara, *The American Playhouse in the Eighteenth Century*; and in Earl Chapin May.
3. See Stuart Thayer, *Annals of the American Circus 1793-1829*.
4. Thomas Clark Pollock, *The Philadelphia Theatre in the Eighteenth Century*.
5. There is a copy of the English print in the Guildhall Library, London, in an extraillustrated copy of Lyson's *Enviours of London*, vol. 1 part 2 p. 320. This was reproduced in Christian Dupavillon, *Architectures du Cirque*, but misattributed as from *Walker's Hibernian Magazine* 1779. Both the source and the date are wrong. The identification as Astley's was in the handwriting of the graingerizer of the Lyson's volume, which was incorrect in other instances. So the correct identification of this print remained in doubt until a second copy was discovered in the circus collection of Lord Bernstein that was sold at Sotheby's in London in July 1984. This carried the printed caption "Pony Races at Astley's Amphitheatre," so the correct identification of this print is now established beyond doubt.

Pony Races at Astley's Amphitheatre, c. 1795. Courtesy the Guildhall Library, London.



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HAGENBECK-WALLACE CIRCUS SEASON OF 1915

By Gordon M. Carver

Following the last stand of the 1914 season in Mayfield, Kentucky, the Hagenbeck-Wallace Circus did not go to Peru or West Baden, Indiana. It wintered in Cincinnati, where it had performed during the 1914 season for the first time in a number of years. The 1915 route book stated that the reception accorded the show during the stand was so great that the management accepted the Chamber of Commerce's proposition to use the nearby Carthage Fair Grounds.

The headquarters office of the Hagenbeck-Wallace show remained in West Baden, Indiana, home of major stockholder Edward Ballard. Jake Posey was called to West Baden for a conference with Ballard shortly after the close of the 1914 season, at which time Posey was placed in charge of the Cincinnati quarters. Ballard told Posey that he thought the 1914 parade "was like a funeral procession" and that he wanted it enlivened for 1915. He gave Posey full responsibility to get the parade in shape and into the form Ballard expected. In Ballard's mind a circus was only as good as its parade.

Posey went to work in Carthage. He established blacksmith and paint shops to rehabilitate the baggage wagons. Work was much needed on these wagons, as little maintenance had been given them over the prior few years and many were in poor condition. Most of the parade wagons and cages were sent to the Bode Wagon Company in Cincinnati, where most of the old paint was burned off, to be repainted mostly in white and gold leaf. When finished the parade would look like that of a new show.

Waxey Olsen, a first-class harness maker, went to work making white-trimmed harness for an all-black 12-horse hitch that Posey had put together to pull the lead bandwagon. Olsen also made two plumes

for each horse, one 12 inches long and one 8 inches. The lead bandwagon was a long semi-shell type wagon that was built in 1902 by Bode for Ben Wallace. The carvings on this wagon were similar to those Bode used on the Columbia bandwagon built for the Adam Forepaugh & Sells Bros. the same year. The center panel figures and carvings and the carved figures at the front end appear nearly identical on both wagons. The carvings were in gold on a white background, making an eye-catching contrast with the 12 black horses pulling in the 1915 parade. Jim Connors, an old-time teamster, was the driver of the 12.

According to Posey's recollection, the winter of 1914-1915 was a very cold one at the quarters. It was decided that gas heat would be used to keep the animal barns constantly warm enough for the tropical animals housed there. During one extremely cold night, however, the Cincinnati Gas & Electric Co. was unable to provide the necessary flow. When morning came it was discovered that one of the largest and most valuable lions had died from the cold. Posey cut off one of the thumb claws and had it made into a watch chain fob, which he wore the rest of his life.

The January 23, 1915, *Billboard* carried an article concerning the Hagenbeck show. The headline read, "Hagenbeck-Wallace Buying Animals. Heavy purchases made for both arena and menagerie purposes. Stockholders' annual meeting held in Indianapolis." The article stated that the show's management intended making the menagerie and trained animal acts two of the biggest features by making heavy pur-

chases of trained and untrained animals and that negotiations were pending for more elephants, a rhinoceros, and a hippopotamus. It reported that the larger part of \$100,000 would be expended for animals alone.

General manager C.E. Cory had just returned from a European trip during which he secured a number of large animals. Several shipments had already arrived at the winterquarters with eight polar bears arriving from England a week before.

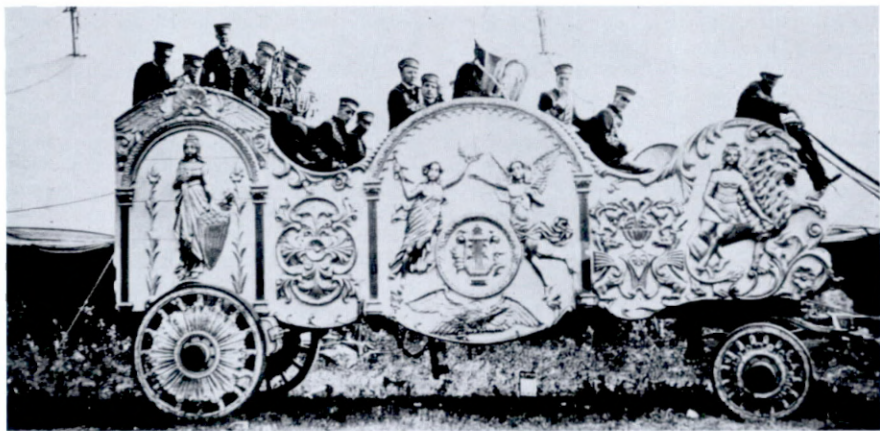
During Cory's absence R.M. Harvey, the advance manager, was engaged in looking over the various animals available in this country. Several lots came from Eastern dealers and a \$10,000 lot came from the Horne Zoological Arena Company of Kansas City. The purchase from Horne included three lions, four leopards, one tiger, six pumas, four Alaskan wolves, two hyenas, two llamas, as well as a number of birds and monkeys. I.S. Horne, accompanied by trainer Scott Raezor, delivered the shipment to Carthage.

The article further advised that the annual meeting of the Carl Hagenbeck-Wallace Shows Co., Inc., had been held in Indianapolis on January 9, 1915. C.E. Cory was elected president and general manager; R.M. Harvey, vice-president; and Adolph Gagg, secretary and treasurer. Directors elected were Edward N. Ballard, C.E. Cory, and Crawford Fairbanks. Ballard and Cory had purchased all of the stock holdings of John B. Warren and H.L. Harrison. Charles Hagaman retained his shares and was connected with the show as legal adjuster. Four of the 82-foot sleepers and a cafe car from the 1914 show train were sold to Warren. The sleepers were to be replaced by steel-vestibuled Pullmans.

The Hagenbeck-Wallace show had moved on around 48 cars for the prior few seasons.

The entire performing personnel of the Hagenbeck-Wallace Circus posed for this photograph taken in Columbus, Ohio, the fifth stand of the season on April 30, 1915.





The big show band posed on the lead bandwagon just prior to a 1915 parade. The 22-foot wagon was built for Ben Wallace by Bode Wagon Co., of Cincinnati, Ohio, in 1902, at a cost of \$1750. It had to be rebuilt two years later at an ad-

ditional cost of \$1200. The wagon was refurbished by the Bode firm for the 1915 season and was painted white with the carvings in gold. All illustrations are from the Pfening Archives unless otherwise noted.

Additional cars were added for the 1915 season, making it a 53-car train. The show train consisted of 2 advance cars, 13 stocks, 25 flats, and 13 sleepers. The circus was the third largest on the road in 1915, with only the Barnum & Bailey and Ringling shows being bigger. The two larger shows were on 72 cars each. Other large railroad circuses touring in 1915 included Sells-Floto on 39 cars, Gollmar Bros. on 24, Miller Bros. 101 Ranch Wild West on 26, and Robinson Famous Shows on 24. The 1915 Hagenbeck show was truly a large circus.

The executive and business staff and department heads for the 1915 season included many well-known circus personalities. C.E. Cory, a principal owner, was manager and R.M. Harvey was advance manager. E.S. McCafferty and Charles Hagaman were legal adjusters. Others on the business staff were John R. Andrew, treasurer; Harry E. Sarig, secretary; T.A. Griffith, auditor; L.H. Heckman, excursion manager; J.F. Burke, superintendent of tickets; James Davis, steward; and F.H. Beatty, concession manager. The department heads were Warren B. Irons, side

show manager; Bud Gorman, equestrian director; Capt. R.C. Jack, musical director; Bert Cole, announcer; Floyd King, general press representative; A.B. Jones, press agent with show; Dr. E. Partello, physician; William Oldknow, superintendent of big top canvas; Jake Posey, superintendent of baggage stock; George Pope, trainmaster; G.H. Williamson, superintendent of properties; Tom Dunn, superintendent of lights; James Wilson, superintendent of wardrobe; Nick Albanese, superintendent of dining cars; Edward Springer, superintendent of sleeping cars; Dr. V.M. Montgomery, superintendent of ring stock; H.R. Zimmer, superintendent of programs; Mark Monroe, superintendent of menagerie; Robert Stevenson, side show band leader; Emile Schweyer, superintendent of trained animals; Joe Coyle, mail agent; Charles Reading, superintendent of elephants; Harry Kehr, chauffer; and Charles McNey, superintendent of side show canvas.

A "call" ad appeared in the April 15, 1915, issue of *Billboard* for the season opener on Saturday, April 24, in Cincinnati. The show opened on the fair grounds

in Carthage. World War I was under way in Europe and, while the United States had not as yet become involved, there was a good deal of uncertainty about the future. Business was starting to boom somewhat and help was not as easy to get as it had been in recent years. Practically every department on the show needed help. Jake Posey needed drivers and helpers. George Wombold, who started the season as boss canvasman, later was replaced by William Oldknow, an individual that Jake Posey had no use for. The canvas superintendents needed both seatmen and canvasmen. Grooms and ring stock men were needed by Rudolph Mertz, propmen by G.H. Williamson, and animal men by menagerie superintendent Mack Monroe. George Pope, trainmaster, was in need of polers and chockers for the train crew.

The route book commented on the prospects for the season as the opening date arrived. The route book stated, "Because of the precariousness of the circus business at any time, and especially this season, when there was so much doubt and pessimism abroad, there was an unusual feeling of apprehension and fear within the mind and breast of every circus manager and those associated with them. Annually perhaps two hundred tented shows venture forth with spring, but when autumn comes it is evident that the season has been unkind to a large majority of them, for only a few are left to return to winter quarters with the same courage and finances with which they departed early in the spring."

Billing for the Cincinnati opener was heavy. Both of the show's bill crews had worked hard to cover the city and surrounding country with notices of the coming event. J.E. Eviston managed car #1 with 16 men, including 10 bill posters and 2 lithographers. Car #2, managed by Jack Nedrow, also had 16 men, including 7 bill posters, 2 lithographers, and 3 tackers to hang the large cloth wall banners. There was also an opposition brigade under George Hedges with five men. The three advance advertising crews used a total of 40 men, not including various agents and publicity men, whose responsibility it was to make sure that the public was well aware of the coming of the Hagenbeck-



Wallace Circus. The crews spent three days billing the opening stand, making an unusually heavy showing.

The parade was given a great send off in the *Billboard*. The magazine commented, "The unifying color was not red, but rather a delicate purple which seemed to boarder on heliotrope and lavender." Brilliant reds were also used, but sparingly. Gold leaf was used lavishly on all of the parade wagons as was silver and copper. The costumes, all newly made, were of colors that blended harmoniously with the whole. It was "a great parade, new, fresh, gay, sumptuous and resplendent."

The parade line-up, which the *Billboard* assured was checked and double checked by two *Billboard* reporters, was as follows:

- 1—Band chariot (previously discussed drawn by 12 splendid blacks)
- 2—Six ladies on horseback
- 3—Six knights on horseback
- 4—Open den of four tigers
- 5—Open den of four lions
- 6—Open den with four polar bears
- 7—Another open den of four polar bears
- 8—Open den of four leopards
- 9—Open den with one tiger and three jaguars
- 10—Closed den
- 11—Tableau wagon
- 12—Clown bandwagon
- 13—Eight knights on horseback
- 14—Closed den
- 15—Tableau wagon
- 16—Open den with five brown bears
- 17—Closed den
- 18—Closed den
- 19—Air calliope pulled by 10 ponies
- 20—Six ladies on horseback
- 21—Closed den
- 22—Bandwagon with Scotch bagpipers
- 23—Closed den
- 24—Bandwagon with fife and drum corp
- 25—Closed den
- 26—Closed den
- 27—Bandwagon with cowboy band
- 28—Twenty-four cowboys and cowgirls and four Indians on horseback
- 29—Ten scouts on horseback
- 30—Five large and five small elephants
- 31—Steam calliope

When spread out, the parade stretched for about three-quarters of a mile and took about 15 minutes to pass a given point. Missing from the parade and from the menagerie were camels, llamas, and zebras. It had been suggested that because of certain diseases such as hoof and mouth these animals should not be taken on tour but left in quarters. However, they did not seem to be missed, the parade being so full otherwise. With 15 cages, 6 bandwagons, and 2 calliopes pulled by 144 horses and 12 ponies as well as 64 mounted people, there was a lot to see. The equine stock, 220 in all, was a very substantial group of horseflesh.

The start of the 1915 season for the Hagenbeck-Wallace Circus came with a three-day stand in Cincinnati and its environs. Actually the show played three different locations. The opening was in Carthage on April 24, followed by Cincinnati proper on

Monday the 25th and Norwood on Tuesday the 26th. The three days were highly successful. Moving north in Ohio the show then played Middleton, Dayton, and Columbus. An article in a Columbus paper on May 1 told of a small problem encountered by the circus during its stand there. It read, "Clark C. Doughty was still peeved, Saturday as a result of his trip to the Hagenbeck-Wallace Circus Friday night. So peeved that he filed affidavits in police court for the arrest of C.S. Hagaman [adjuster] and a 'John Doe' ticket seller. He charges them with violation of circus license ordinance by having charged 50 cents admission, when their application filed with City Auditor Cain fixed the price at 49 cents, thereby saving \$50 on the license fee. Planting himself in front of the ticket wagon, Doughty says he urged all purchasers to demand their one cent change, which was not given unless asked for. He told the purchasers of tickets that if they did not want the penny to give it to a charity or take it home to the children. He complained of being hoarse Saturday from his shouting before the ticket wagon. A supply of \$50 in pennies is said to have been exhausted by the ticket sellers, and they offered those who demanded the penny a nickel for the four cents." An article in a May 11 Columbus newspaper advised that an ordinance had been introduced calling for a fee of \$100 for all circuses charging above 25 cents admission. Mr. Doughty had made his point. The week provided good business, including the small town of Delaware, 30 miles north of Columbus, on Saturday May 1. Delaware, which was expected to be a "dead one," turned out better than good.

The following week at Newark, Cambridge, Coshocton, Canal Dover, East Liverpool, all Ohio, and Washington, Pennsylvania, were good preparation for the first two days of the next week, which were to be spent in Pittsburgh. In Pittsburgh the show was the first in a number of years to parade downtown and the streets were jammed with people. Business was very

Percy Phillips, in uniform, presented the elephant acts on the Hagenbeck show during the 1915 season.



gratifying, far superior to that experienced there in 1914. The show then moved to New Castle and Sharon. In Sharon William Kirk, a canvasman, was the victim of a painful and dangerous accident while the show was setting up. Kirk saw a fire start in a small tent. He rushed to the scene and was getting the flames under control when a gasoline torch exploded and hurled the hot fluid over his arms.

The next two weeks saw the show back in Ohio at Youngstown, Ravenna, Alliance, Canton, Mt. Vernon, Wooster, Akron, Ashland, Marion, Fostoria, Tiffin, and Findlay. At Fostoria one of the Freehand brothers, a high perch act, fell and broke his leg in two places. This was the second accident of the season. At Marion on May 26 the show was followed by Barnum & Bailey the next day. It rained there so business was only fair in the afternoon and poor at night. The Barnum show had ideal weather and did good business. May was closed out in Detroit on May 31, Memorial Day, to record-breaking crowds. This business came in spite of Barnum & Bailey being there the preceding Monday and Tuesday, followed by the Miller Bros. 101 Ranch Wild West on Friday and Saturday. The Hagenbeck show's one-day stand gave turnaway business at both shows. Then the June start was in west Detroit with only fair matinee crowds, but a capacity house at night.

Ann Arbor was next with more rain but good crowds, followed by Albion. The show went into Indiana at Kendallville and Goshen. At Kendallville heavy rain kept the parade from leaving the lot until noon. In spite of this the matinee was big and the evening quite good. At Goshen the afternoon performance had people strawed to the ring curbs and the night show also had a good audience. It will be noticed that as the show played the midwest rural communities, the afternoon shows brought out the larger crowds, more than the evening shows as the farming coming in from the country preferred to travel in the daylight. The next week started June 7 at Kankakee, Illinois, followed by Streator, Aurora, and Rockford, and ended in Wisconsin at Beloit and Racine. Aurora was the home town of the Bedinis, star equestrians.



trians on the show. There was an early arrival there with the parade going out on time. While it was a cold day, the matinee was good and the evening was big. At Racine there was a long haul to the lot and rain after the evening show.

The last half of June started with a two-day stand, Monday and Tuesday, June 14 and 15, in Milwaukee. It was the first time there for the show. While there four beautiful dapple gray draft horses were added to the show's stable. The parade left the lot at 9 a.m., because of the Sunday arrival, on a cold drizzly day. Attendance overall for the two days were good. However, a tragic accident happened here. A cannon was accidentally discharged by a pony during the performance. The explosion caused a small screw to be loosened and shoot across the tent, blinding a small girl in the audience. The first section left Milwaukee at 11 p.m. and arrived at Beaver Dam, the next stand, at 5 a.m., where they had a packed afternoon and good night. Here the first section left at 9:30 on a 140-mile run to La Crosse where they arrived at 4:30 a.m., with the second and third sections getting in at 8:00 and 8:30.

It is interesting that in two successive stands that the show played in Wisconsin, La Crosse and Eau Claire, the local papers each had a long article describing the arrival of the show with almost identical wording except for the time of arrival and a few minor items, obviously a press hand-out. Among other things mentioned was that the train was painted yellow, perhaps just the flats and stock cars although the coaches could also have been that color. Also mentioned was a library tent that was a gathering place for the staff and performers. Newspapers from around the world were available. Ladies did knitting and other handwork there and Billy Hart, a clown, conducted classes for the children on the show with the curriculum ranging from "the beginners to Greek and calculus." While it is not impossible for a clown to instruct in such subjects this latter sounds a bit like a press agent's hyperbole. The articles also gave the length of the big top as 540 feet, which exaggerated it by about 150 feet. The usual menus for the cookhouse were given as well as a general description of the side show, menagerie, and parade plus a listing of the principal performers.

The last full week in June was opened with two days in Minneapolis, June 21 and

This cage was one of 48 wagons built by Bode in 1905 for the Carl Hagenbeck Circus. Most of the wagons continued after the combining of the Wallace and Hagenbeck shows. The cage was on the show in 1915.

22, where they had four fine houses. Then came Owatonna where heavy rain fell before and during arrival. The lot was the infield of an old fairgrounds and very soft. The wagons went in to their bottoms as they hit the lot. There was no parade but the afternoon show got started at 2:30 to a capacity house. The evening audience was good-sized also but then came the problem. Getting off the lot was difficult to say the least as the last wagon did not leave until nine the next morning and the train was not loaded until 10:30. The result was that the show did not stop at the next stand, Red Wing, but kept going on to the following town, Rochester, where the cookhouse and horse tents were up by midnight and everyone fed a "late" supper. The next stand, New Hampton, Iowa, gave them

Carl Hagenbeck's photo appears on the No. 1 route card for the 1915 season of the Hagenbeck-Wallace Circus.

OFFICIAL ROUTE CARD				
HAGENBECK-WALLACE CIRCUS				
SEASON 1915				
General Offices, West Baden, Indiana				
Date	City	State	R. R.	Miles
April 24	Carthage	Ohio		
SUNDAY				
April 26	Cincinnati	Ohio	B & O S W	5
April 27	Norwood	Ohio	B & O S W	5
April 28	Middletown	Ohio	C L & N	32
April 29	Dayton	Ohio	Big Four	25
April 30	Columbus	Ohio	Big Four	69
May 1	Delaware	Ohio	Pennsylvania	25
SUNDAY				
May 3	Newark	Ohio	Pennsylvania	58
May 4	Cambridge	Ohio	Pennsylvania	76
May 5	Coshocton	Ohio	Pennsylvania	40
May 6	Canal Dover	Ohio	Pennsylvania	33
May 7	East Liverpool	Ohio	Pennsylvania	70
May 8	Washington	Penn	Pennsylvania	76
Total Mileage to Date				512
NOTE—Allow ample time for mail to reach above cities before date given. Card No. 1				

another soft lot with all wagons needing extra teams to move them on the lot. The afternoon was capacity but the night show was light—another example of the farm country pattern of attendance. June was closed out in Iowa at Dubuque, Clinton, and Muscatine. Sunday in Dubuque was spent in cleaning mud off the wagons, horses, and equipment. At Muscatine another 40-foot middle piece was added to the menagerie top, making it a six poler.

The enlarged menagerie top was an 85-foot round with five 40-foot middles. The big top was a 160-foot round with three 50-foot and two 40-foot middle pieces. Both of these tents were not too much smaller than those used by the two big shows, Barnum & Bailey and Ringling Bros. To the average townner they certainly would appear to be about equal in size. The entrance marquee was unusually large, being 35 feet by 50 feet. The side show on the midway was framed similarly to a carnival pit show, being in a khaki-colored top 160 by 30 feet. The dressing room top and pad-room was a 45-foot round with two 50-foot middles. In addition to the performers' dressing room area there were accommodations for about 80 ring and wild west horses in this top. The draft stock, about 160 head, were housed in two large tops, each about 30 by 150 feet. As was fairly common at that time, the show carried two dining tops, one for the performers and staff and one for the workmen, each being 40 by 100 feet, and a kitchen top 30 by 50 feet.

At the start of July it was announced that West Baden, Indiana, was to be the winterquarters. On the average the towns played during that month were the smallest of the season so far but gave the biggest business. Starting July 1 in Sigourney, Iowa, the camels, llamas, and zebras rejoined the show. The hoof and mouth disease quarantine that had required these animals to be kept in winter-quarters had been lifted and they were shipped to the show at Sigourney in a specially chartered express car. The show continued in Iowa through July 9, stopping at Monticello, Manchester, Perry, Rockwell City, Sheldon, LeMars, and Sioux City. Sigourney gave great business, but at Monticello with the first section not in until 8:30 and the parade delayed until noon. Business was only fair. At Manchester the afternoon show had crowds on the ground to the ring curbs and the concert set a record while the evening show was only fair. On Sunday July 4 engine trouble caused a delay in the arrival in Perry of the first section until 9:00, with the second and third sections following at 12:30 and 1:00. That Monday, July 5, in Perry the show broke the crowd records set the week before at Manchester. Then the following day at Rockwell City the afternoon and concert crowd records set at Perry were again eclipsed. This town, with a population of only 2,000, had farmers coming in from far and wide. Next at Sheldon with a 96-mile run and a late arrival, a 12:30 parade and doors opening a

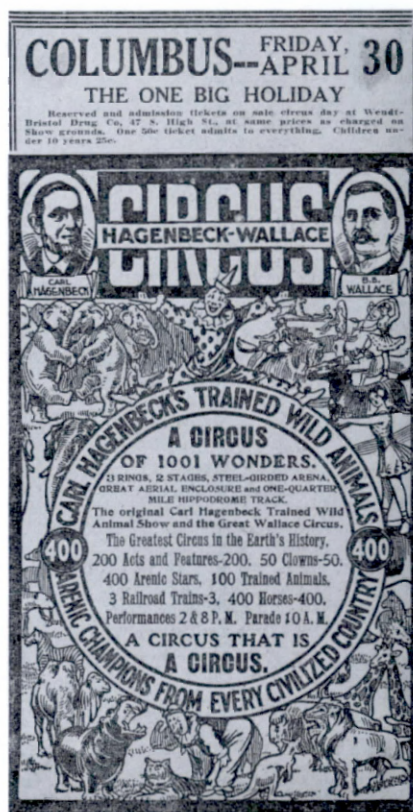
half-hour late with a steady rain falling, the show still had a good day.

Next the show moved into Nebraska, followed by Missouri. The first stand in this stint was Saturday the 10th at Blair. Then came Omaha, where good business was enjoyed. Trouble followed. The show had been relatively free from rain in recent weeks, but on Tuesday, July 13, in Nebraska City they were hit with a deluge. The storms ruined business but also washed out several bridges on the Burlington Railroad so that they were unable to reach the next two towns, Falls City and St. Joseph. After these missed towns came Chillicothe, which was reached only after many delays and a long detour of 165 miles resulting in them not arriving until early afternoon of the scheduled day. A matinee was finally given at 5:00 but the evening show was almost on time at 8:30. The rest of July was relatively uneventful. After Saturday the 17th in Macon they moved to Illinois at Quincy, Bushnell, Monmouth, and Aledo. Back in Iowa at Davenport, July 23, a new coach for the flying squadron was received, enabling the show to travel in three sections regularly. The other Iowa towns were Maquaketa, Mason City, and Emmettsburg. The month was closed out in South Dakota at Sioux Falls, Madison, Redfield, and Aberdeen, all to good business, particularly in Redfield, a town of only 4,000.

The program with which the show started the season in Cincinnati remained virtually unchanged throughout the tour. W.E. Gorman was the equestrian director and R.C. Jack, musical director, with Bert Cole doing the announcing, his stentorian voice being heard in those days without a microphone through most of the big top. C.H. Williamson was in charge of properties with five assistants, one each for the three rings and two stages, and 35 men. In the band, besides Capt. Jack and Percy Brown, Assistant Director, were Fred Egner, vocalist, and 31 instrumentalists including the circus composer C.E. Duble.

The program opened with a "Tournament," otherwise known as the walk-around, by most of the performers and performing animals. Unlike many shows of this period there was no theme spectacle with appropriate costuming and music. This was followed by the program proper as follows:

- 2—Madame Bedini—equine statuary
Brenghs—bronze statuary
Madame Brengh—equine statuary
Gladys Gorman—equine statuary
- 3—Percy Phillips—performing elephants
Mr. Hoffman—in the arena, wolves and hyenas
Charles Reading—performing elephants
- 4—Miss Marguerite—trapeze
Alvarez—head balancing
Mamie Ward—cloud swing
The Wards—double trapeze
Edna Brock—revolving trapeze
Miss Mazori—trapeze
The Milvos—revolving ladder
B. Ward—cloud swing
This display had the top of the tent



This 1915 newspaper ad was produced by Floyd King, general press representative. King later rehased the ad for his King Bros., as well as the Sells & Gray show of the 1960s.

over the rings, stages, and track filled with aerialists, a truly eye-filling display

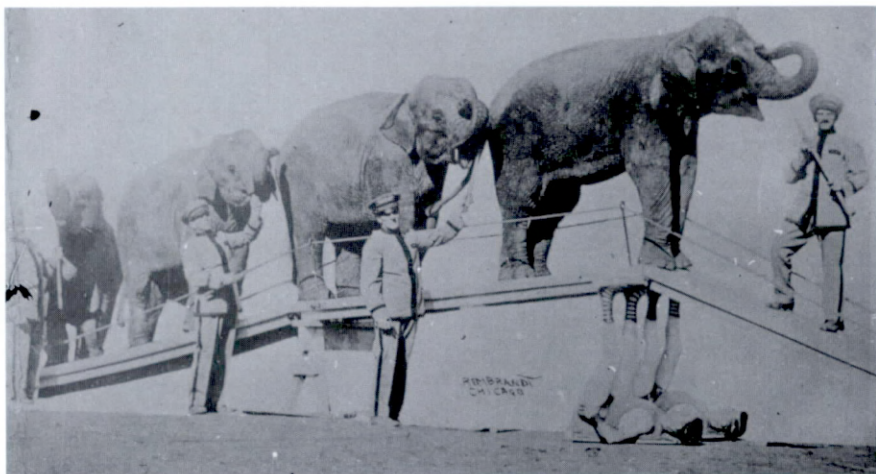
- 5—The Waites—whip crackers [later they spent many years on RBBB]
Miss Selbini—athletic act
Emil Schwyer—Hagenbeck's per-

Emile Schwyer is shown with his lion group on the Hagenbeck show in 1915. Otto Scheiman collection.



forming leopards
Miss LaTow—rolling globes
John Higgins—high and long jumping

- 6—Dallie Julian—riding lady
Sultan the riding lion
Mamie Lowande—riding lady
- 7—Mr. Bartino—wire act
Raschetta—wire act
Von Ritter—head slide
Senor Rodriguez—tight wire
Miss LaTow—on the steel wire
- 8—Mrs. Spellman—performing bears
Prof. Valdez—Hagenbeck's 8 polar bears
Miss Rentz—performing bears
- 9—Oscar Lowande—gent's equestrian act
Eldred Forrest—gent's equestrian act
- 10—Mayori Troupe—athletic act
The Three Harbys—ice skaters
Nanking Troupe—Chinese athletes
Diericks Bros.—feats of strength
- 11—Miss Marguerite—trotting horse act
Miss Read—Hagenbeck's performing tigers
Miss Bedini—single liberty horse
- 12—Ray O'Wesney—performing zebras
Prof. Bennett—performing seals
Emil Schwyer—Hagenbeck's African lions. The steel arena was struck after this, the last of the wild animal acts.
Fred Kerslake—performing pigs
John White—performing greyhounds
- 13—Diericks Bros.—high perch
Gene and Mary Enos—High perch and globe. [This couple continued to perform on all the big shows for another 30 years.]
Marguerite & Hanley—perch act
Freehand Bros.—high perch
- 14—Ray & Lola O'Wesney—menage
Gladys Gorman on the track menage
Miss Black—on the track, horse and buggy
Adey & Victor Bedini—double menage act
John White—menage mule on the track
Miss White—menage horse and buggy on the track
Misses Milvo and Corelli—double menage act
- 14—Brock Bros.—comedy acrobats



Ring, Bell & Baldwin—comedy acrobats

Corelli trio—comedy acrobats

Linniger trio—comedy acrobats

- 16—The Lowandes—two-horse carrying bareback act

The Cottrell-Powells—two-horse bareback carrying act

The Ledgeetts—carrying act in buggy
This equestrian number was perhaps one of the most outstanding parts of the entire performance, all groups being top artists in their field.

- 17—John White—comedy throwing mule
W. John—comedy throwing mule

- 18—Alvarez Duo—balancing trapeze
The Six Flying Wards—the flying return act that this group presented on many shows for many years

Miss LaTow—balancing trapeze

- 19—The show concluded with this spectacular presentation of seven races
Arab Women's Race—Misses O'Wesney, Roberts, Smith and Simons
Arab Men's Race—Batz, Hadj, Abdallo and Hamid—this last name being one that would become famous in American outdoor show business over the years

Clown Cart Race—Johnson, McAvoy
Pony and Monkey Race

Liberty Race—liberty horse against rider

Roman standing Race—O'Wesney, Enos, Baldwin

Four-Horse Roman Chariot Race—

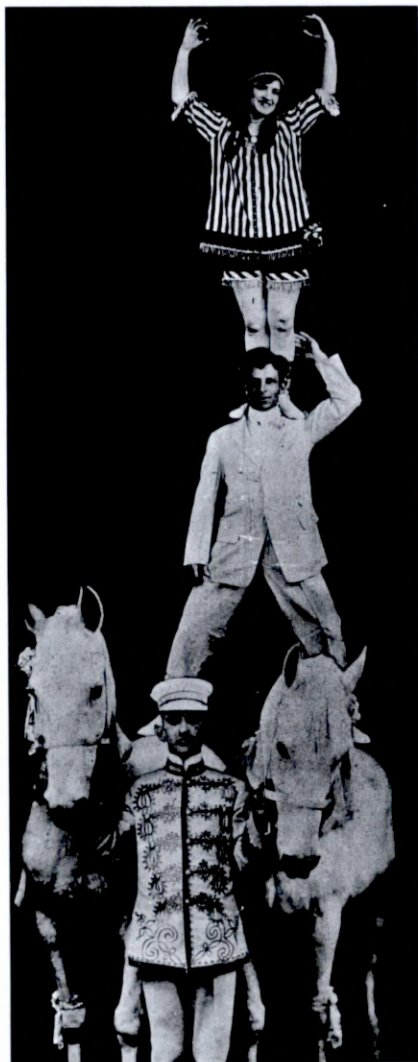
This was perhaps one of the most thrilling acts of the biggest three-ring shows of this period and the early 1920s and also one of the most dangerous. Two rumbling (and they did rumble) chariots each pulled by four horses abreast going two or three times around the hippodrome track was a thrill that no one has seen in a circus for perhaps 50 years.

August opened with more trouble. The last July stand at Aberdeen, Saturday July 31, where the Cottrell-Powell equestrian troupe left, was followed by a 411-mile

Oscar Lowande and his wife Mamie were featured in the 1915 Hagenbeck-Wallace performance.

The Dierick Bros., strongmen, appeared in the 1915 Hagenbeck program.

run into Miles City, Montana. But as the show started to leave Aberdeen a draw bar on one of the flats was pulled out, causing one of the canvas wagons to fall off the flat. The result in getting all the damage repaired was the show did not leave until



Sunday afternoon, with its arrival in Miles City delayed until 5 a.m. Monday. After one more day in Montana at Glendive, they turned eastward into North Dakota and finished that week at Dickinson; Bismark, where they had big business; Jamestown; and Valley City. Miles City and Glendive both gave the show good business. Also at Glendive one of the cowboys from the wild west concert rode a local "outlaw" bronco that none of the Glendive "boys" had been able to ride, thus winning a \$50 prize that had been put up by some of the locals. The following week starting August 9 completed the North Dakota tour in Devils Lake, Grafton, and Grand Forks, after which the show moved back into Minnesota playing Thief River Falls, Bemidji, and Cloquet.

The clown alley consisted of 30 men with a number of names that were well known to a few of those who were around in the 1940s and 1950s. They are Ab Johnson, Kid Kennard, Billy Hart, and last but not least, Arthur Borella. Some of the clowns did comedy acrobatic acts but there were no big clown numbers although there were many walkarounds interspersed throughout the performance. The *Billboard* said of the clowns, "They have great quantities of new stuff. It abounds in innovation and novel ideas, and it is all readily 'getable.' Even the kiddies see it instantly."

The rest of August was spent in Minnesota, Wisconsin, Illinois, and Indiana. An interesting and favorable "after blast" appeared in the *Duluth Herald* the day after the stand. It read as follows: Duluth was most agreeably surprised with the Hagenbeck-Wallace circus. It has been several years since this organization has been seen in Duluth, and since that time it has grown until it ranks with such shows as the Ringling and Barnum shows.

"Many who were not familiar with the growth of the Hagenbeck-Wallace organization expected to see a much smaller tent and a performance given on a much less elaborate scale. The Barnum show brought to Duluth an 'eight pole' tent, but Duluth was one of four cities where the eight poles had been raised this season. The ordinary size of the tent is six poles. The Hagenbeck-Wallace circus had the usual six-pole tent.

"The performance itself was fully the equal in interest of any of the big circuses seen in Duluth in recent years. Despite the weather, the attendance was very large, and Duluth fully maintained its reputation of being one of the best circus towns in the country. Old folks became kids again and seemed to relish the experience. They laughed at the long lanky acrobats who doubled up like a jackknife and nearly went into convulsions at the funny antics of the clowns. And when a modern Daniel shoved his head in a lion's yawning mouth they didn't laugh so much.

"It is doubtful if there is a circus that has had so many clowns as the Hagenbeck-Wallace. Charlie Chaplin was there and so was little Nemo. A clown band rendered some very touching selections and a trained



The largest cage on the show in 1915 was this 24-foot-long wagon built by Sullivan & Eagle for Ben Wallace. Note the

troupe of clowns pulled off some new and interesting stunts.

"Perhaps one of the most thrilling events was the exhibition performed by Von Ritter, who slid on his head down a wire stretched from the top of the tent. The trained bears, lions, and leopards also attracted considerable attention. Emile Schweyer, who was seen in the African lion act, is the grandson of the original Hagenbeck.

"Many people admired the work of Oscar Lowande, who turned a somersault from one running horse to another and the Wards in their double trapeze work. And perhaps no one imagined that the society equestrians who rode in the center ring at the big show in a truth were grandparents. The big circus showed everything its posters had advertised and more.

"Last evening the three big train loads

W.E. "Bud" Gorman was equestrian director of the 1915 Hagenbeck-Wallace performance.



elaborate harness covers and large plumes on the 10-horse team. Albert Conover collection.

pulled out of the city. The circus will appear in Brainerd today."

Another short article regarding the circus also appeared in the *Duluth Herald* on August 17. This headline read, "Watch circus sights; three are robbed. Two highwaymen pull off robbery in glare of torches." It related that three men who were watching the loading of the show were robbed by two highwaymen. The loss was two watches and 35 cents.

Following Brainerd the circus played Little Falls, St. Paul, Red Wing, and Sparta. At Sparta the show arrived early at 4:15, which was fortunate for the lot was sandy which made for troubles. The fact that Army Camp Robinson was only five miles away and sent 500 soldiers helped give the show two big houses. The following day in Dixon the first section again arrived at 4:15 on a Sunday, after a 235-mile run. The circus laid off for the day and showed the following day to capacity business. Then came Minok, Monticello, Mattoon, Olney, and Washington. Both Olney and Washington gave the show near capacity houses. August closed at Vincennes and Princeton, Indiana, where the show had the second largest day's business of the season.

The side show was apparently a very substantial exhibition, with over 60 people in that department. Including Charles McNey, there were 14 men in the canvas crew. The remainder, about 45 people, were associated with the show proper, including the manager Warren B. Irons, ticket sellers, Georgia Minstrels, and McKellar's Scotch Bagpipe Band. While we have names for all of the performers it is not known what their roles or acts were. We can guess at a couple. Capt. Frank Levine may have had a "fighting lion" act and Madame Giovanni probably was a "palm reader" or "mentalistic."

September, generally a month of fairs and chautauquas, proved quite profitable and included some interesting incidents. The first four days of the month were spent in Indiana and Illinois at Sullivan, Hoopston, Momence, and Attica. Momence, a town that never before had had a big show, gave Hagenbeck-Wallace, not surprisingly, its poorest business of the season. Fort Wayne, which opened the

next week, a Labor Day stand, was not a very good town either, although rain undoubtedly had a crowd-lowering effect. The next day the show visited its old winter-quarters town of Peru where immense crowds arrived for the parade. But the shows were less well attended although the tent was far from empty. Ben Wallace attended both performances and spent much time visiting with old friends and employees.

After Peru they went to Lafayette, Bloomington, Bedford, and West Baden. At the latter place, vast crowds watched the parade and attended the shows. Several excursion trains brought thousands into town. The show was permitted to set up on the golf course of the West Baden Hotel, a rather unusual lot. Finally while loading out a streetcar ran into and killed both horses of the lead teams of an eight-horse hitch.

The following week, starting September 13, was spent in Frankfort, Decatur, Portland, Richmond (all Indiana towns), followed by Piqua and Wapakoneta in Ohio. Arrival in Wapakoneta was late due to a broken truck under one of the stock cars. As a result the parade was late and the afternoon show did not begin until 3:00 p.m. Beside these problems it rained all day, holding down business and causing the show difficulty in getting off the lot, the last wagon not leaving until 5:00 a.m. Sunday.

Then came a fast and uneventful trip east through Ohio at Washington Court House, Lancaster, Zanesville, and Barnesville into West Virginia at Fairmont and Maryland at Cumberland. Monday and Tuesday, September 27 and 28, the show was in Washington, D.C. Here, although all the papers gave the show strong notices, business was not up to expectations, possibly because the G.A.R. was having its national convention there at the time. The month was concluded in Frederick, Maryland, and Martinsburg, West Virginia.

As soon as the big top could be emptied after the main performance, shortly after 4 and 10 p.m., and the holders of tickets for the wild west after-show had been seated in the front side reserves, a process that usually took about 10 minutes, the wild west show began. It started with an exhibition of trick and fancy roping by Claude Flournoy, seven-year-old son of the show's producer, R.D. Flournoy. This was followed by a demonstration of how the pony express operated. Next came a presentation of trick and fancy riding, all done at full speed along the hippodrome track, such as picking up objects from the ground and passing under the horse's belly. This was followed by bronco busting on "wild horses of the plains." Then there was a quadrille of cowboys and cowgirls on horseback. Next to the end came Billy Waite, who showed how the Australian riders used the flat saddle as well as their U.S.A. counterparts used the horn saddle. Finally came an exhibition of how gentleness triumphed over the denizens of the mesa and sage brush. While this was going on, after the evening

show all the seats not occupied at both ends and the backside reserves were being dismantled, a noisy operation at best. By the time the evening wild west show was over the big top was well on its way to being emptied of all its accoutrements, seats, and properties.

October opened in Chambersburg, Pennsylvania, followed by Hagerstown, Maryland. Then the southern tour was started in proper on October 4 in Virginia at Winchester, Harrisonburg, Staunton, Lexington, Lynchburg, and Roanoke. Hagenbeck-Wallace Circus was the first big show into Winchester in six years and the result was crowds seated to the ring curbs at both shows with Harrisonburg being almost the same. At Staunton, because of hilly streets there was no parade except for one bandwagon and all the mounted people and lead animals, including the elephants. Here again, it was the first big show in six years and there were two overflow crowds. At Lexington no show could be given because the lot was too soft to get the wagons on and the tents up so the train left at 3 p.m., moving on to Lynchburg and arriving there at 2 a.m. However they did not start unloading until 5:30 a.m. Again because of hilly streets, only an abbreviated parade was given, but the afternoon and evening shows had large attendance. At Roanoke the weather was very chilly as was the business. The performers began to wonder about the closing date but the management would not divulge it.

The Virginia tour, which had been beyond expectations, ended at South Boston, Monday 11, to terrible business. It was so bad in fact that the evening show was cancelled, with the show moving on early into North Carolina at Durham, Goldsboro, Kinston, Washington, and Newbern. At New Bern, while the train was being moved to the crossing for unloading, two flats jumped the track while still some distance from the crossing. It was necessary to unload the flats at that spot, which was four miles from the lot. The result was that the parade did not leave the lot until 1 p.m. and the front doors were not opened until 3 p.m. The following week opened at Wilmington, a town many shows avoided because of the sandy lot but the Hagenbeck-Wallace was all on and up in six hours. There tremendous crowds watched the parade and packed the big top to the rings at both performances. Then it was felt that there might be trouble at teardown but the show experienced none and was off the lot by 12:30 and at the runs by 1:00 a.m. Then came Fayetteville, Bennettsville, and Marion, where the lot was too soft and a railroad lot was used which was small so that the menagerie could not be put up. The week ended with Florence and Sumter, where again both shows were overflowing, extra trains bringing the crowds to town. The month ended in Charleston, Orangeburg, Newberry, Laurens, Greenwood, and Chester. The last four all gave big business, with excursion trains making several trips.

Back in the pre-World War I period



The Flying Wards, featuring Eddie and Mamie, were the next-to-final act of the 1915 Hagenbeck-Wallace performance.

before much if any mechanization had taken place in the circus business the amount of labor needed to move, set up, and tear down a large show such as the 1915 Hagenbeck-Wallace Circus is shown by the following departments. The canvas department under Will Oldknow and three assistants had 85 men. Jake Posey and his two assistants had 77 men, which included drivers, perhaps about 35, brakemen, blacksmiths, feedmen, plus canvassmen responsible for getting the horse tops up and down. The ring stock crew under Dr. Montgomery had another 42 men (although this number no doubt included canvassmen since the show did not have a very large number of performing or show horses, is surprising). The properties in the big top were handled under the direction of G.H. Williamson, with five assistants, one each in charge of the three rings and two stages, one man in charge of the aerial rigging, and another 34 men, for a total of 43. The trains were loaded and unloaded by George Pope with 28 men. The last of the large groups was the "Hotel de Hagenbeck-Wallace." James Davis was manager and steward with his wife and son Hector assisting. This was the start of a long line of Davis in the circus cookhouse business. Cooks, waiters, dishwashers, butchers, and others added up to a total of 68 to keep the people on the show well fed. These principal departments plus the other persons in smaller groups and 110 performers added up to a total of about 750 persons on the show, exclusive of the advance.

The last two weeks of the season opened Monday, November 1, at Rockhill, followed in North Carolina by Concord, Salisbury, Lexington, High Point, and Burlington. Concord, a small town, gave surprisingly good business. At Salisbury, home of the Sparks Circus, there were two ring curb crowds even though Famous Robinson and Gentry Bros. circuses had been there pre-

viously. The next week started at Greensboro, after which came Satesville, Hickory, Asheville, then into Tennessee at Morristown and Bristol, with the season ending the following Monday, November 15, at Johnson City. At High Point a freight engine side swiped and turned over a stock car, killing 2 horses and injuring 16. The next day at Burlington all the mills were closed so the employees could see the show, resulting in two more full houses. While it had been planned to close November 6, business had been so good another week was added, being billed by the brigade as the advance cars had already gone home.

The home run from Johnson City, Tennessee, to its new winterquarters in West Baden, Indiana, was 500 miles, making a total of 11,919 miles during the season of 29½ weeks. Twenty-one states were visited. There were five two-day stands and one three-day stand.

The final comments on the season in the route book read as follows, "Fortunately the Carl Hagenbeck-Wallace has been able not only to weather the unsettled financial and unprecedented weather conditions of the season of 1915, but it returns to winter quarters of its own at West Baden, Indiana, with the financial statement showing a balance well over on the satisfactory side of the ledger.

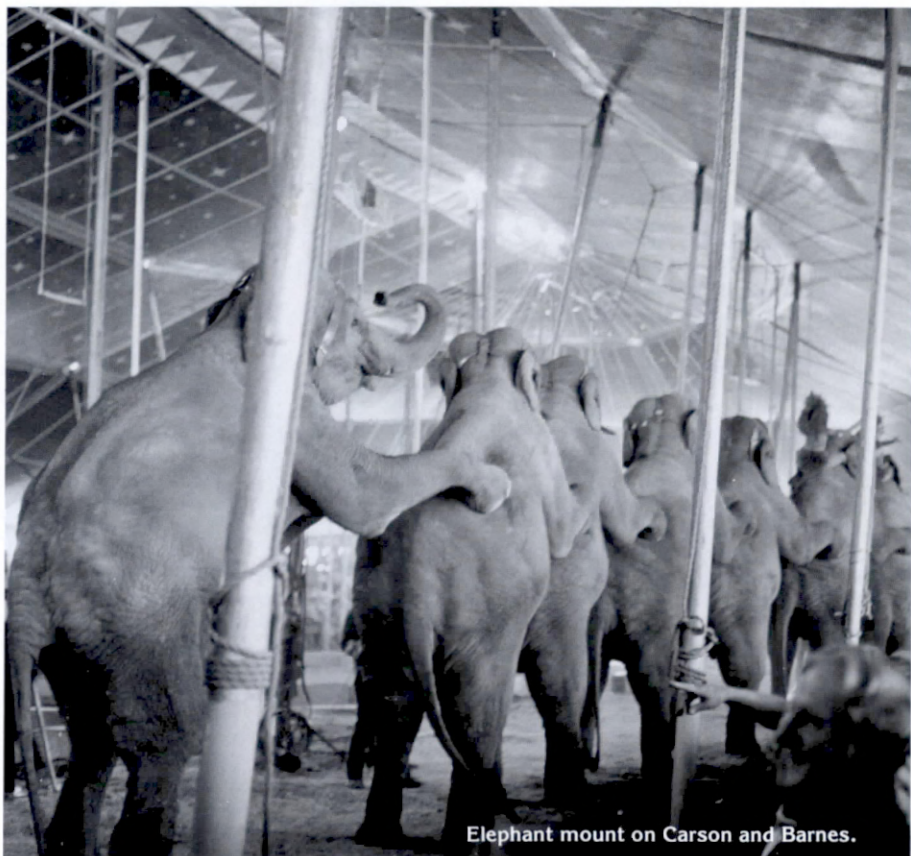
"Within the next two years the finest winter quarters on the globe will be housing this circus at West Baden and in next season's route book we will publish complete description and a half tone reproduction. The general offices will of course be at West Baden.

"Regarding next season the management merely says, 'Watch Us.' If possible, the performance will be bettered. Already orders have been placed for rare exhibition animals, as well as more animals for the trained animal department and further improvements will be made in the physical equipment of the show, in keeping with the progressive spirit of the administration of this circus."

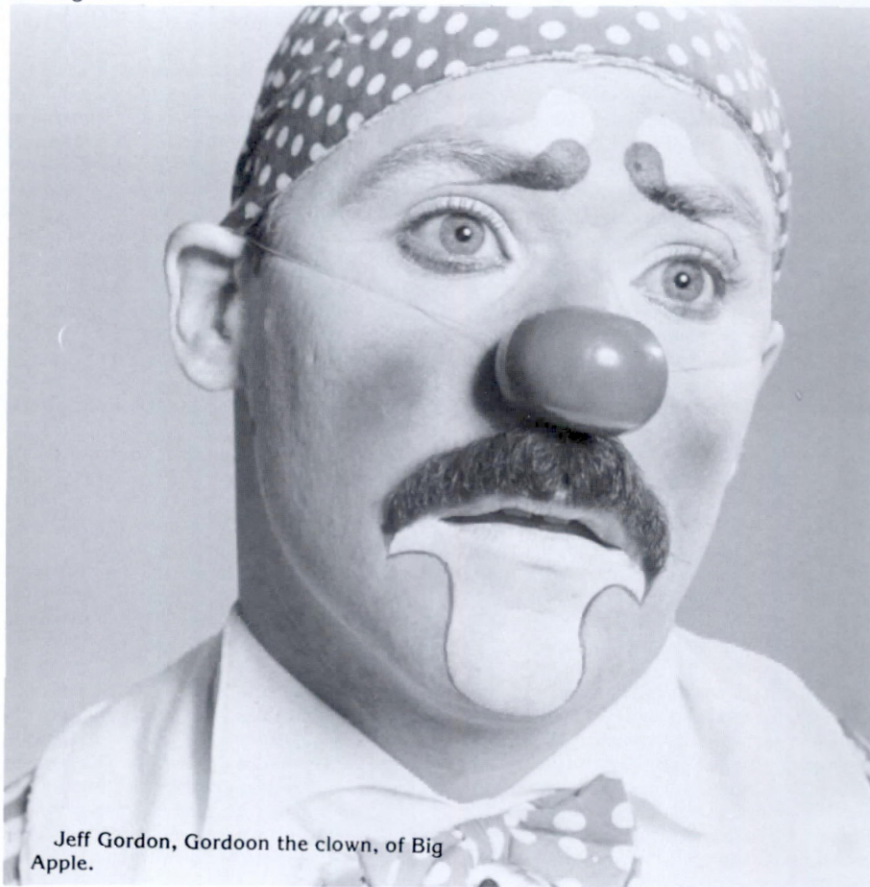
Scenes of the 1985 Season

While preparing the review of the 1985 circus season, I asked a young photographer if he could supply me with a few photos. I had seen him snapping hundreds of shots at the Great Circus Parade in Milwaukee, and knew he had taken pictures of other shows. When the vivid and sensitive photos arrived it was clear they captured the spirit and the energy of the contemporary circus in a manner that Fred Glasier and Harry Atwell had shows of the past.

To have used photos of this quality merely as illustrations for the review would have been an injustice. It was therefore decided to run one on last month's cover, and to showcase the others in this issue. The photographer's name is Holton Rower of New York City, and this is his vision of the circus season just past. Fred Pfening III



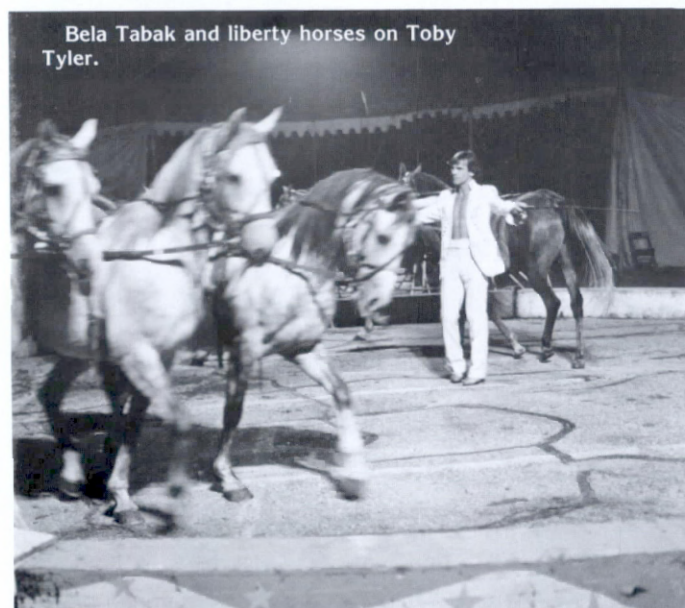
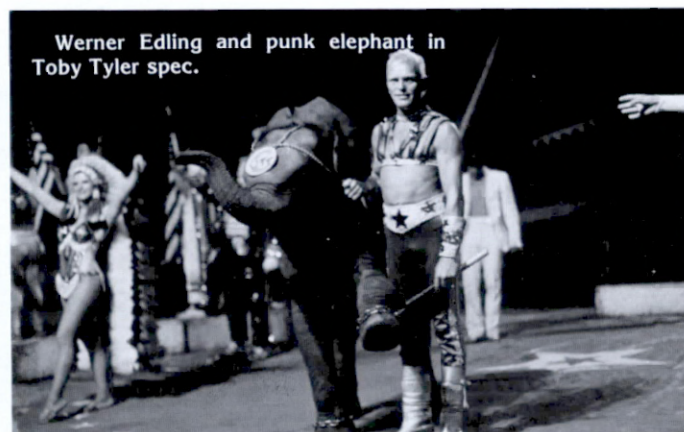
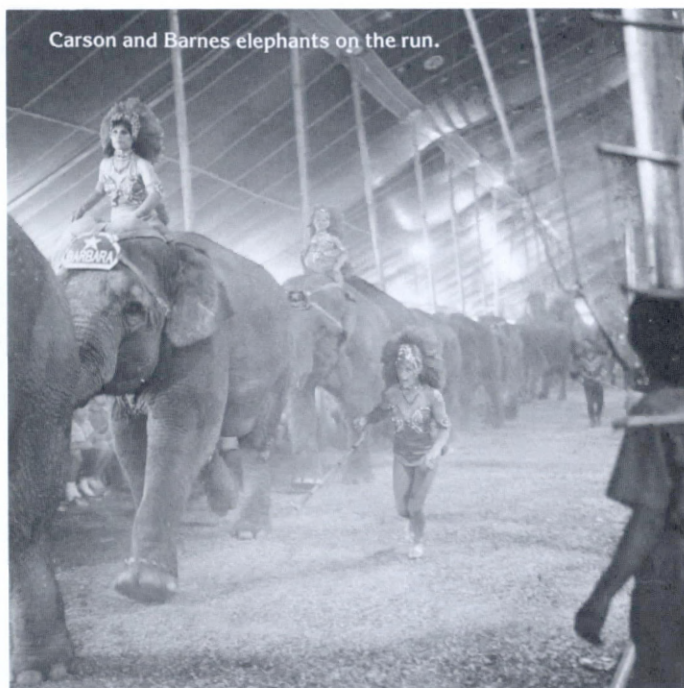
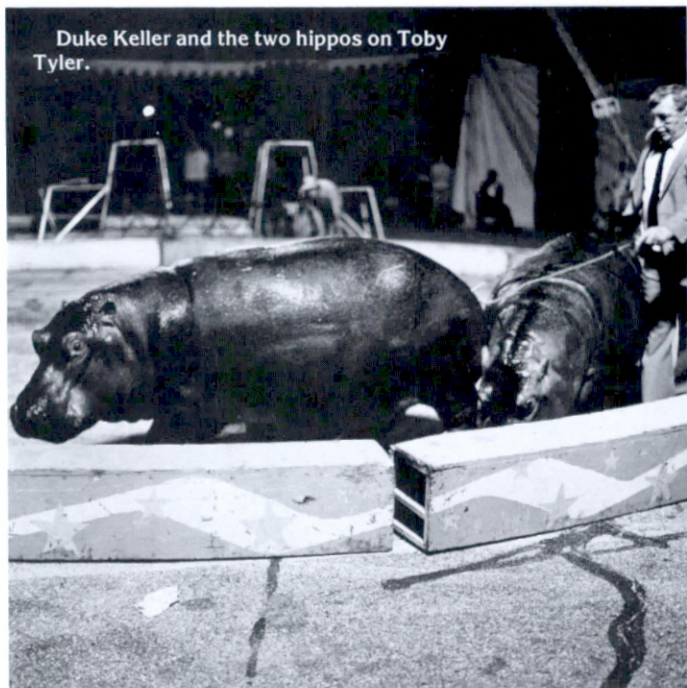
Elephant mount on Carson and Barnes.



Jeff Gordon, Gordoan the clown, of Big Apple.



Benny Williams, Anna May the elephant, and leopard on Big Apple.



THE FIELDING CAGES OF 1883

by Stuart Thayer

In 1882 the firm of Barnum, Bailey & Hutchinson (more commonly known as Barnum & London) ordered a group of cages to be built by Fielding Brothers wagon company, then at 130 East 41st Street in New York. The first reference to this order appears in the *New York Clipper* for 2 December 1882 and says that five tableau-dens were being constructed. Tableau-dens, of course, are cages that have exterior decoration of such interest that they can be paraded closed and still attract attention. Ten or twelve cages were produced by Fielding over the winter of 1882-83. The five mentioned in the *Clipper* were possibly the ones being constructed at the time the reporter visited the wagon shop.

Fielding Brothers had done circus work as early as 1856, but began advertising for it in 1863. By 1882 they had made equipment for most of the larger circuses and were probably the best-known wagon builders in the country. In 1882 Barnum & London took delivery of four tableau wagons from Fielding and the second order must be taken to indicate satisfaction with those. Showmen always advertised the fact if their wagons came from Fielding Brothers; in selling used equipment it was mentioned in the ads.

Adam Forepaugh had upgraded his street parade in 1882 by adding the Cleopatra Barge and the St. George and Dragon telescoping wagon. Barnum & London may have been reacting to that when they placed their order. The cages they had, 10 in number, were rather plain; they dated from the 1873 Barnum circus. They had a roof and a floor and two end walls; the cage bars extended the entire length of the wagon. The sideboards were decorated only by the painted name of the show.

The new cages were obviously meant to embellish the street parade as they had bars on only one side and so had to be paraded with the sideboards in place. In the menagerie, of course, only one side of a cage was viewed by the public. This appears to be the first time this type of cage was built. With one exception, which we note below, they were 12 feet, 7 inches in length. They were 6 feet high, excluding the suspension system.

Each of the cages was decorated with a theme that included the corner statues and the carvings on the sideboards. In some, even the skyboards were part of the thematic design. Samuel Robb, whose shop was at 195 Canal Street in New York, produced the carvings for these vehicles; he may have designed them as well. The corner statues were, in some instances, adaptations from his tobacconist work; most of them were more in the line of ship figures. The scrolls and mirrors and viney of the sideboards make these the most esthetical-



Photo 1: Cage 63 in 1909 parade, location unknown. Ringling Museum of the Circus collection.

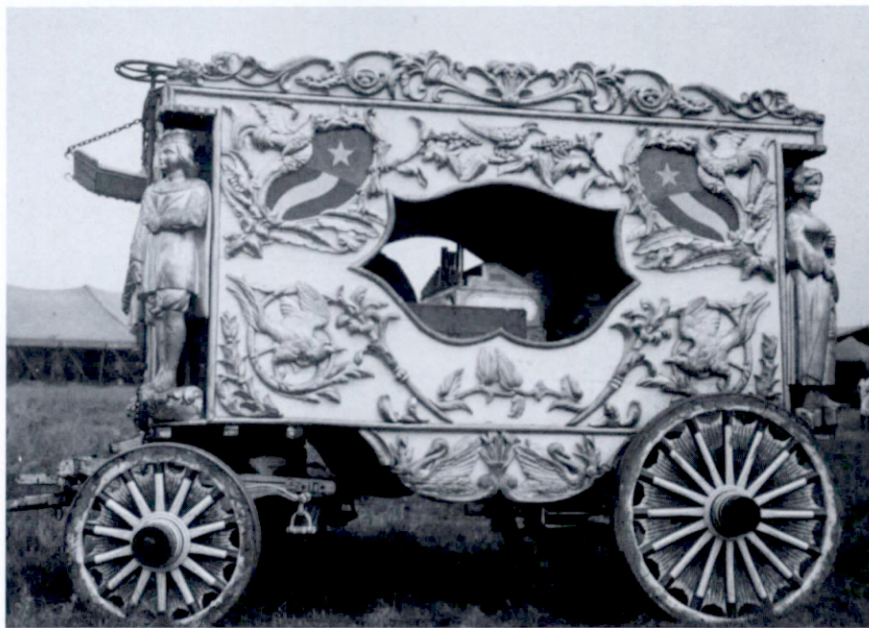


Photo 2: Cage 64 on Cole Brothers Circus in 1935. Author's collection.

ly pleasing of any group of circus wagons ever produced. Today, we consider this type of artifact "quaint," a manifestation of antique handicraft no longer practiced. But it is genuine folk art, part of the craft tradition of the woodcarver. No machine-made carvings are evident on these vehicles, only individual pieces masterfully carved and applied in patterns of definite rhythm and spatial consciousness.

There is an interesting contrast between the decoration on these Barnum cages and the next large group produced by a single

shop, the 1893 Moeller Brothers series for the Ringlings. The contrast is as simple, it seems, as that between New York City and Baraboo, Wisconsin: one light, careful, meticulous—craft raised almost to art—and the other as heavy and obvious as the meals the Ringlings ate or the decorations in their midwestern homes.

Other late nineteenth-century decoration was of the same appearance as these sideboards. One can find wrought-iron work, architectural detailing, furniture, graphics, even machines with these same convoluted patterns. It represents a sort of expansiveness, a bragging, if you will, a demonstration of the owner's success and prosperity. Since decorative detail was hand-done, it



Photo 3: Cage 65 in New Bedford, Massachusetts in 1894. Courtesy Whaling Museum, New Bedford.



Photo 4: Original corner statues, Cage 66, now in the Shelburne Museum, Shelburne, Vermont. Albert Conover collection.



Photo 5: Cage 66 as it now appears at the Circus World Museum, Baraboo, Wisconsin.



Photo 6: Cage 67 circa 1910, location unknown. Pfening Archives.

was expensive; anything unembellished was considered to be so utilitarian, so common as to be beneath notice. Barnum's partners were intent on 'demonstrating that theirs was no "catch-penny" circus, in the term of the day.

Added to the show for the 1883 season, the 12 cages were paraded in the United States and in Europe with Barnum & London and Barnum & Bailey. At the end of the 1918 season, when Ringling Brothers and Barnum & Bailey was created by the merger of the two circuses, the 1883 dens were retired. One had been sold to J. Augustus Jones (along with other non-Fielding wagons) in 1915. This was number 72. The 11 others were stored in Bridgeport. A fire at the quarters on 2 February 1924 resulted in the loss of either four or

five of them (65, 68, 70, 73, and possibly 69). In 1925, not long before the circus decided to move its winterquarters to Florida, George W. Christy bought the rest of them. Christy moved three of the dens (64, 66 and 67), to his quarters in South Houston, Texas and the rest of them he stored in an open lot near Fairfield, Connecticut. Christy stopped paying rent on the storage about 1930 and most of his stored wagons, of which the Fielding dens were only a portion, gradually succumbed to the elements. Various bits of carvings were removed by collectors, and some survive today in folk art collections.

At the time of the addition of the new cages to the parade, the older 1873 plain cages were numbered in the fifties; three of them, the tank cages—i.e., polar bears, seals, hippopotamus—were numbered 60, 61, and 62. The Fielding dens were then given the numbers 63 through 74, lacking 71. There was a cage 71, but it was not part

of the new construction. It carried a "happy family" group, young animals of various species, and we assume this indicates a small cage. It had disappeared by 1891.

The earliest record we have of the cages as a group is a menagerie inventory from the 1886 route book. It shows numbers 63 through 73, including the aberrant 71, so it indicates only 10 of the Fielding dens. Two others, that could have been constructed later, we will discuss below.

These same 10 numbers are in the parade order published in the 1891 route book. Of course, a parade order might differ from a menagerie inventory because all the cages might not necessarily appear in the street show.

In 1892, the Columbian Year, the show decided to spruce up the street parade by decorating some of the wagons in patriotic



Photo 7: Cage 68 in parade, location unknown. Michigan State Archives.

and nursery rhyme themes. A designer was retained to create living tableaux atop the wagons and illustrated drapery to hang on the sideboards. The watercolor drawings made for this presentation are now in the Firestone Library at Princeton University and it is from them that we first find correlations between cages and their numbers. It is also from these drawings, some of which are reproduced in Frederick Fried's *Artists in Wood*, that we have confirmation of the fact that there were 12 of these dens. A 1904 photograph in the collection of the Circus World Museum further confirms that there were a dozen. It is with this fact that we conclude that either two of the cages were delivered later than 1883, or that there were typographic errors in the 1889 and 1891 lists.

In 1900 the show was incorporated in England and as part of the process an equipment list was prepared. The numbering of the wagons was changed at this time, or shortly before, so that the older cages took numbers in the 70s and the Fielding dens became 81 through 91 and possibly 92. In 1908, when the Forepaugh-

Photo 9: Cage 70 in parade mount, Kansas City, Missouri, circa 1916. J.W. Beggs collection.

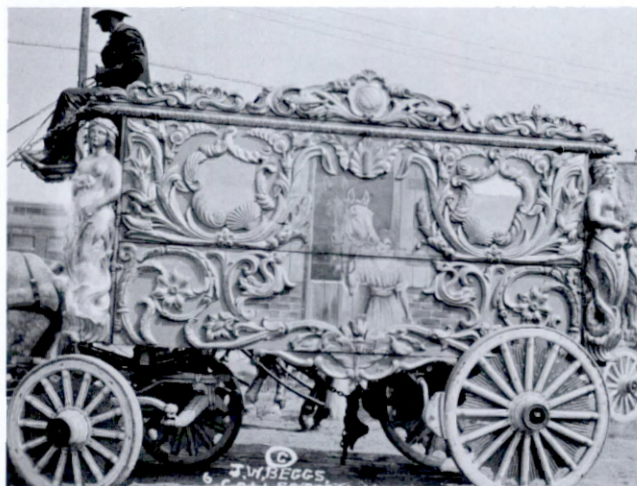


Photo 8: Cage 69 in parade in Racine, Wisconsin, August 6, 1904. Pfening Archives.

Sells equipment was absorbed by Barnum & Bailey, the old cages were retired and the numbers from 71 to 80 were given to the new additions. Some Forepaugh-Sells wagons were numbered in the 90s as well.

There are many photographs of these cages, as might be expected of equipment in use almost 40 years. Few of the ones known give a clear view of the sideboards; most identification is made by recognizing the corner statues. Parade mounts in Chester, England, in 1898 and Kansas City in 1916 and the parade in Racine, Wisconsin, in 1904 provide some of the best means of identification. In choosing photographs for this article we have tried to use those that give some idea of the beauty and complexity of the sideboard carvings.

Cage 63 (Photo 1) had a 55-inch statue of a monkey at each corner. Two of these figures clasped a branch around which their tails were coiled. The other two held what appear to be coconuts in their paws. The only feature of the carvings that can readily be distinguished is a grotesque mask with long horns on the lower half of the sideboards. The mirrors on this wagon were shaped almost to a point on their interior ends. "Beauty and the Beast" was its title in the 1892 parade. In the renumbering of 1900 it was given number 81. Stored at the winterquarters in Bridgeport from 1918 to 1925, it was part of the Christy purchase. It rotted away near Fairfield. At

least two of the monkey figures were salvaged and exist today.

Cage 64 (Photo 2) was decorated with two figures of women wearing vaguely Elizabethan dresses and two figures of boys in sailor hats and capes. The boys held balls at their left hips with both hands. No photograph has been found dated earlier than 1909, in which both types of figures are seen. The identification comes from the watercolors at Princeton. Flowers and birds dominate the sideboard carvings. What may be hawthorn berries can be discerned. These designs presumably came from books that the carver used for inspiration. The large birds on the lower half are a common form, the author having seen the exact example on seventeenth-century furniture in the Victoria and Albert Museum. The overall effect is rather pastoral and may indicate that the corner figures were supposed to be milkmaids and shepherds. In the 1892 parade this wagon was offered with a "Sleeping Beauty" theme. By a process of elimination we conclude that it was renumbered

Photo 10: Cage 72 in parade, location unknown, 1892-1893. Albert Conover collection.



82 in 1900. This was one of the three dens that Christy took away from Bridgeport. He converted it into an air calliope and it was on Christy Brothers from 1925 to 1930, after which it was stored at South Houston, Texas. In 1935 it was sold, along with many other wagons, to Adkins and Terrell for their new Cole Brothers Circus. By this time the boy statues on the front had been replaced by two "Venetian" figures from cage 66, also a Christy property. Why this was done isn't known. The two figures of boys that were removed were then placed on cage 66, which remained in South Houston. The air calliope served on Cole Brothers in 1935, 1936, and 1937. In 1938 it was transferred to Robbins Brothers, where it was used as a baggage wagon. In 1939 it was back on Cole and in February, 1940, it was destroyed in the fire that consumed much of the Rochester winterquarters. The two statues that had been placed on cage 66 were still on it when Christy donated the cage to the Circus World Museum. Copies of them were made by the museum and now there are four boy figures on 66, a cage they never graced on any show.

Cage 65 (Photo 3) appears less often in photographs than any of these Fielding products. Four classically draped women constitute the corner statues. Two of them carry Greek amphoras at their hips; the other two apparently held flowers. The accompanying photograph is the clearest of any known; the reader can judge how difficult it is to decipher. The upper half of the sideboard had a seated classical figure and the lower part a lamp of knowledge. We may be dealing with Socrates on this wagon. The 1892 decorations portrayed a theme called "Toys and Games." This cage went on to Bridgeport in 1918 and was presumably burned up in the 1924 winter-quarters fire.

Cage 66 (Photos 4 and 5) is one of the survivors of this group of wagons, resting as it does in the collection of the Circus World Museum. Originally, it had four corner figures vaguely Venetian in costume. Puffed hats, knee breeches, and embroidered coats on these statues have led historians to refer to them as page boys. Photo 4 gives a detailed look at these figures. The sideboard decorations include a cupid astride a lion at the top and a medallion over crossed flags at the bottom. Cleverly, the crossed flags are so constructed that part of them is the mudboard. The medallion is inscribed "Barnum, Bailey and Hutchinson," the only one of these cages to carry the show's name. In the 1892 parade it carried one of the five historical tableaux, Washington's Inauguration. It was renumbered 84 in 1900. Purchased by Christy, it was one of three he took to South Houston and the only one he never used on his show. Two of the figures were removed before 1935 and placed on cage 64. The other two, still in position as late as 1950, somehow found their way to the Shelburne Museum and are there today. The cage was donated to the Baraboo facility by Christy.

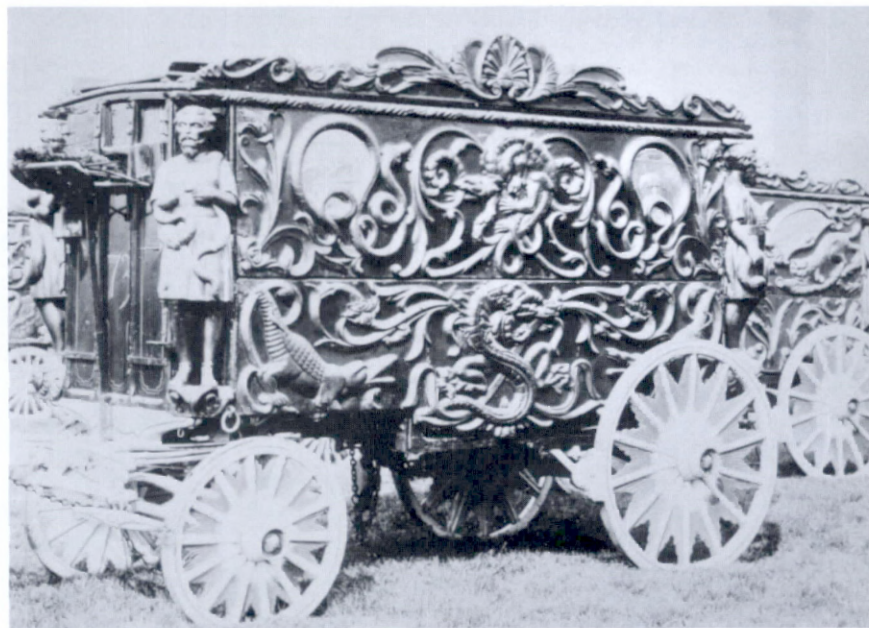
Cage 67 (Photo 6) also survived the fires



Photo 11: Cage 72 on Jones Bros. Circus 1915. Pfening Archives.

and elements that destroyed so many of these vehicles. It, too, is at the Circus World Museum in Baraboo. The bearded corner statues, suggesting hunters, may have been intended to portray Hercules. Two of them carry lion heads in their right hands; two carry knives, but with an animal skin draped over their left shoulders. The sideboards are decorated with various wild animals, crouching cats that seem about to spring upon a goat. The skyboard has a cat animal as well. There is a medallion in the upper center of the sideboard, similar to the one on cage 66, but as far as can be determined, it was never inscribed. In 1892 this was draped and topped by a tableau illustrating "Puss in Boots." George W. Christy took this one from Bridgeport and it was on his circus until

Photo 12: Cage 73 in Chester, England in 1898. McCaddon collection, Princeton University.



1930; at one time he numbered it 25. From Christy it went to Ken Maynard's wild west show and then spent some time at the U.S. Tent Company in Los Angeles and at Bradley's Kiddieland in Beverly Hills. Walt Disney's people bought it for use at Disneyland and later donated it to the Circus World Museum.

Cage 68 (Photo 7) has as the theme of its carvings things musical. The corner statues are of girls holding instruments. Pipes and a recorder can be identified in photographs. The oval mirrors on the sideboards are framed by horns and a large lyre is in the lower center. Unaccountably, a cherub is in the upper center and a swan at each lower corner. For the 1892 parade this vehicle was covered and topped by material indicating the nursery tale "Queen of Hearts." By 1908 its number was 86, perhaps in 1900 as well. Since it never emerged from the Bridgeport quarters we assume it was destroyed in the 1924 fire.

Cage 69 (Photo 8) is one of this group that we have some questions about. Its role in the 1892 parade is not clear. It could

have carried the decorations that were labelled "Aladdin," yet the watercolors at Princeton indicate these were on another den. Its identification as number 69 is problematical as well. In the renumbering of 1900 it definitely became number 85. It had two female and two male figures as corner decorations, all of them wearing liberty caps. The females carried scrolls and the men apparently held bugles. The skyboard had a trojan helmet in the center; the sideboards had an American eagle over a national shield. Beneath the shield were crossed flags and cannon. Cherub faces in helmets were at each corner. The latest photograph thus far discovered of this cage is dated 1904. It is presumed that it burned in Bridgeport in 1924.

Cage 70 (Photo 9) was another of these wagons that was not popular with photographers, a statement based on the few pictures that are found of it. The corner statues were of mermaids, completely naked, standing among sea-growth of some kind. Around their heads were clothes of seaweed. Each of them held a small sea animal to their body. Flying fishes were part of the skyboard. Mollusks and nautilus and other creatures, including dolphins, decorated the sideboards. Of the group, this was probably the most imaginatively carved. In 1892 it featured the theme "Nursery Rhymes." It is not known to what number it was changed in 1900; chances are it was to 88. Since it wasn't sold to Christy it is assumed it was burned in February, 1924.

Cage 72 (Photos 10 and 11) is the only one of these cages of which we have a photograph, printed here, as it appeared in the 1892 and 1893 parade with its tableau and overlays. This one was "The Forty Thieves." The jars in which the thieves hid are painted on the drapery; another is on top of the wagon. Girls dressed as temple dancers also appear. The corner figures were women draped classically. They each held their gowns at waist level with one hand; the other was placed between their breasts. The upper figure on the sideboards was an oriental potentate smoking a hookah. Beneath him was a large head, perhaps another king, wearing an eastern-type crown. Large jardinières were on each side of these. The skyboard had a shield

Photo 14: Cage 74, much deteriorated, in storage lot at Fairfield, Connecticut, after 1930. Albert Conover collection.



Photo 13: Barnum and Bailey 1892 courier showing Cage 74 in foreground. Pfening Archives.

with a star and crescent on it. As with some others, we do not know what number was assigned to this vehicle in 1900. By 1904 at least one of the figures had been substituted for. J. Augustus Jones bought this wagon in 1915, and it was on his shows in that year and the two years following. In 1922 it came into George W. Christy's possession—at least the carvings did. Christy constructed a box-type tableau wagon and affixed the corner figures and jardinières and some miscellaneous bits of number 72 to it. At this time at least two of the statues were original ones. Later Christy affixed two female figures from Forepaugh-Sells cage 72 in the center of each side of the wagon. With these six statues, it was sold to Ken Maynard and went the same route as did number 67 through U.S. Tent & Awning, Bradley's Kiddieland, and Walt Disney. Disney donated it to the Circus World Museum, where it is known as the Beauty tableau. Thus, some of the carvings of cage 72 are still extant.

Cage 73 (Photo 12) was decorated with lizards and serpents. The corner statues were of men holding snakes. The frames of the mirrors on the sideboards were the bodies of snakes and the upper centerpiece was a well-designed lizard. The lower centerpiece was a dragon, flanked by two crocodiles. "Bluebeard" was the theme of the overlay in the 1892 parade. The number of this cage was changed to 91 either in 1900 or 1908. It did not leave Bridgeport after 1918 and must have been consumed in the 1924 fire.

Cage 74 (Photos 13 and 14) is essentially the reason this history has been unwritten for 15 years. The skyboards and sideboards of this cage are identical to number 72. Only the corner statues differ between these two wagons. As noted, number 72 had statues of women on it; cage 74 had four oriental potentates in robes and turbans, holding scimitars and shields. Photo 13 shows a poster printed for the 1892 par-

ade. The foreground cage, decorated as "Forty Thieves," has the skyboard that appears on cage 72, but the corner figures are these oriental figures. The watercolor renderings for the decorations of the 1892 parade show these potentate statues on the cage decorated as "Aladdin." Having the photo of cage 72 in parade (Photo 10) as "Forty Thieves" led us to believe that there had been some corner statue switching and that there were actually only 11 of these cages. Photo 14 shows number 74 fairly well gone to dust in the storage lot at Fairfield. What was needed to solve the mystery was a photograph of cage 72 showing its original configuration. Just recently, such a photograph was unearthed in a German collection. Unfortunately, we cannot reproduce it here, but it definitely proves that there were two cages with identical skyboards. The number 74 appears in the equipment list issued at the time of the incorporation in England, but nowhere else. It is for this reason that we mentioned that number 69 might actually have had the "Aladdin" paraphernalia in parade and that number 74 was delivered a year or so later.

The last cage in this series (Photo 15) may not be part of the Fielding work of 1882-83. It is outside the numbering sequence, is 16 feet long (versus 12 feet, 7 inches), and it has no mirrors on its sideboards. It may have been on the show before the others were built. Richard Conover once thought it was number 66, but if so, it would have had to have been after 1900. In 1908 its number became 70 and the old, plain cages were numbered from 71 up in 1900, thus indicating it was set apart from the Fielding dens. The corner statues were of women with one arm raised, the forearm atop their heads. In that raised hand is either a ball or a golden apple. If the latter, the suggestion is that the figures are intended to be Venus. Since there is no good photograph of the theme of the sideboards, this theory cannot be proven as yet. In 1892 the cage carried an historical tableau, "Penn's Treaty With the Indians." It was purchased by Christy and left at Fairfield. Two of the statues were salvaged, minus their raised arms, and are in a private collection today.

Photo 15: Cage 70 (1908 number) in parade at Waterloo, Iowa in 1904. Still from movie at Circus World Museum.



HOME ON THE RANGE

The Sells Bros. in the Winter of 1878-79

By Orin C. King

Sells Brothers' Great Mastodon spent the winter of 1877-78 in Columbus, Ohio, where the show experienced a metamorphosis, coming home as a horse-powered overland aggregation, and going out in the spring of 1878 as a railroad circus. The show was bigger than ever before, using larger, heavier, more economical equipment and moving on 32 cars acquired when the brothers bought the Montgomery Queen Railroad Circus. Enough was left from the wagon show to merit putting out a second circus, which the brothers did in partnership with James Anderson.

Anderson & Company's Great Inter-Continental Circus and Monster World's Menagerie—The New and Vast Titan of the Present Tenting Season—left Columbus in April and worked its way through Ohio, Indiana, Kentucky, Illinois, Iowa, Missouri, and by the end of August was exhibiting in Kansas. The season ended Wednesday, October 9, in Burlingame. The show then proceeded in a leisurely fashion in Topeka, arriving at noon on October 11.

All of the wagons turned in at the fairgrounds except for the band chariot, which continued on to the Tefft House at Seventh and Kansas. A guest at the Tefft was the famous comedian John Dillon who was appearing at the Opera House as Adonis Evergreen in a society comedy titled "My Dreadful Dad." The band serenaded Dillon with three selections which the actor graciously acknowledged. Capt. W.D. Terry led the crowd in three cheers for Anderson and the Sells brothers. The band then rendered "Home Sweet Home," which in circus tradition marked the final note of the season.

The show that moved on to the fairgrounds was large for a "mud" show, as overland shows were called, but not as big as the Great European of two years before. Anderson employed about 170 men, used 146 horses, and carried 20 dens of wild animals and an uncounted number of baggage wagons. The county commissioners entered into an agreement with Anderson and Lewis Sells on October 8, permitting the circus to use the fairgrounds without charge.

The following report appeared in the Topeka *Daily Commonwealth* on Friday, October 11,

A Presentation.

Wednesday night when the Anderson and Sells circus was at Burlingame, at the conclusion of the entertainment the clown requested that the two proprietors of the Great-Transcontinental Circus, Mr. James Anderson and Louis [sic] Sells, step into the ring. His request

MAY 27th, 28th and 29th.

The 7 ELEPHANT GREAT EUROPEAN

RAILROAD EXPOSITION,
AND THE ONLY ONE ON EARTH.



AT CLEVELAND,
FOR THREE DAYS ONLY,

AS FOLLOWS:

At Corner of Detroit and Oakland
streets, West Side,

Monday, May 27th,

And at Corner of Superior and Perry
streets,

Tuesday & Wednesday, May 28, 29.

7 ELEPHANTS. 7

5 Performing Baby Elephants. 5
In combined and simultaneous acts. THE FIRST
AND ONLY

Pair of Nursing Twin Baby Elephants
every exhibited anywhere, and to be SEEN NURS-
ING IN THE ARENA.

A Living Elephant Borne High Aloft
through the public streets.

A \$22,000 Two-Horned Black Rhi-
noceros,

the only one ever imported; the only Living Horned
Horse of Ethiopia; the only Herd of Twelve Cam-
els; a Marine Aquarium of Deep Sea Marvels; a
Thronged and Brilliant Aviary; a Wonder Congress
of Living Human Miracles.

The Aladdin Arena of the Universe.

One Hundred Peerless Principal Performers; a
Great Circus of New and Famous Faces.

Each morning at about 9 o'clock and free to all,
many times more show for nothing than any other
show charges to see in the mightiest and most mag-
nificent amusement pageant of any age, for a full
description of which see the Great European's Il-
lustrated News.

One 50 Cent Ticket.

(Children under 9 years, 25 cts.),

admitting to every department of the most gigan-
tic embodiment of Natural Object Teaching and
Moral Amusement either Hemisphere has ever
known. Reserved Opera Chairs 25c extra.

Doors open at 1 and 7 P. M.

Performances in the Grand Arena commencing one
hour later.

In 1878 the Sells Bros. Circus went out on the rails for the first time. The surplus equipment from their wagon show was used on the Anderson & Company Circus. This ad is from the *Cleveland (Ohio) Herald* of May 27, 1878. John Polacsek collection.

was complied with. He then requested that all the actors and employees of the circus also step into the ring. The clown then, in a very pretty speech, presented Mr. Anderson with an elegant diamond pin, and Mr. Sells with a massive gold-headed cane.

It was a surprise to the recipients of the gifts, and shows how they are esteemed by their employees.

An interesting event occurred on the night of October 12, at the Opera House in Topeka. "During the rendition of 'Uncle Tom's Cabin,' and between the second and third acts last night," the *Commonwealth* reported, "Mr. George S. Cole, Assistant Manager of the Anderson Show appeared on the stage and asked that if Mr. Lewis Sells was in the audience, he would appear on the stage. In response to the call Mr. Sells stepped upon the stage, hat in hand, and advanced toward the gentleman, his inherent modesty being exhibited so far as to be noticeable by his friends in front of the stage."

After an appropriate speech, Cole presented his employer, on behalf of the show's department heads, a beautiful gold-headed cane.

The *Commonwealth* described the cane as being made of "rosewood, surmounted by a gold head, octagonal in shape, and bearing devices of an elephant on his native heath, a lion on his haunches, a hippopotamus in a jungle and an equestrienne in the ring. On the top of the cane is a representation of an elk, the edges beautifully and appropriately carved. The words 'Lewis Sells, Columbus, Ohio,' are neatly engraved on the top."


"In reply to this Mr. Sells was characteristic—brief and to the point. He said, 'I accept this present—this beautiful present, with many thanks.' " The cane cost \$125.

The same account, word for word in its essentials, appeared in the Topeka *Daily Blade*, October 15. The circus press agent had scored again.

Forty of the circus men stayed on through the winter to recondition the show for the coming season. The rest went to their homes scattered all over the country. George Cole opened a cigar counter in the Tefft House and was joined by his wife and son, Bertie.

THE COUNTRY'S CANVAS COLOSSUS !
AT
Lancaster, Tuesday, April 16th, 1878.

AND GREAT
Inter-Continental Circus !
ANDERSON & CO.'S
WORLD'S MENAGERIE
MONSTER
The New and Vast Titan of the Present Tenting Season !



Canopying more New and Imported features, more and rarer Wild Beasts, Birds, Reptiles, more Marine Monsters, more Marvelous Human Phenomena, more Curious and Costly Wonders, more Distinguished Equestrians and Athletes, and more Educated Animals and Magnificent Trick Horses than were ever before presented at one time in any age or place.

The Anderson & Co. was the Sells' second unit in 1878, using the equipment from the 1877 Sells Bros. wagon show. Pfening Archives.

Once again wild animals inhabited the floral hall. The show's one elephant got loose on October 15 and walked through the wall of the building. At the cookhouse she picked up a box of bread, carried it to a remote corner of the fairgrounds, and ate it all.

The winter progressed smoothly at the fairgrounds. The press was not as inquisitive as it had been in the winter of 1876-77 when the Great European stayed in Topeka. Despite the neglect of the Topeka papers important changes were being made in the Anderson show. Bigger and better, of course, but the great news was the switch from "mud" show to the railroad.

Journalism by 1879 had progressed to the point where the papers reported in great detail what the Prince of Wales had for breakfast, but neglected the events in their own backyards. Other than reporting that the show left town on the Kansas Pacific on Thursday, April 17, the papers answer none of the questions raised. How many cars? What kinds of cars? How many flats? How many stocks? How many sleepers? And what was the color scheme? Posters blossomed all over town on April

Fool's Day announcing two days of exhibiting in Topeka, Tuesday and Wednesday, April 15 and 16, of Anderson & Company's Monster European Asiatic, African, American, Arctic and Antarctic World's Menagerie and Champion Challenge Circus.

An advertisement in the Topeka *Colored Citizen*, April 5, told as modestly as possible the simple facts of Anderson & Company's coming presentation.

"The Mightiest Confederation of Living Lessons and Moral and Mirthful Amusement Earth Has Ever Known. The Largest and Rarest Wild Beast Concentration Since the Deluge. 500 Ravening Royal Monsters and 500 Magnificent Exotic Beasts and Birds. Every Oriental Beast by Adam Named.

"THE ONLY ANTIPODAL AUDUBON AVIARY.

"The only Arctic Aquarium.

"THE ONLY ANNEX OF PRODIGIOUS HUMAN CONTRADICTIONS."

The ad in the *Citizen*, in speaking of the parade, admitted, "All Other Pagents Poverty Beside This Massive Moving Miracle of Golden Glory." The parade featured "Apollo's Stupendous Steam Chariot Piano Whose Melodius Music May Be Heard for Miles." The whole procession was likened to "a veritable living avalanche."

The performance, too, was hinted to be glorious. And all for only 50¢, adults; children under nine years, half price. The city council, out of gratitude, waived the license fee.

After billing Topeka the advance crew under George Castello moved on to alert Junction City, for Thursday, April 17; Ellsworth, Friday, April 18; and Hayes City, Saturday, April 19.

"Notwithstanding the inclemency of the weather," the *Blade* reported, April 15, "the streets were crowded with people at an early hour, anxious to see the parade. At 12 o'clock the procession filed down Kansas Avenue to their show ground adjoining the City Park headed by their fine band wagon, drawn by eight white horses, and followed at the rear with the calliope, playing several familiar airs."

The *Commonwealth*, in reporting on the exhibitions of the 15th, stated, "Everything about the establishment was in ship shape and looked spick and span; and notwithstanding the lowering clouds, the wet ground and the serious promise of another heavy rain, there was a fair audience gathered at both the afternoon and evening performances."

The *Commonwealth* reporter thought the tumbling "Was the best that has probably ever been seen in this city; while the trapeze performance of the world-famous Alfredo and wife, drew forth the admiration of the audience, while the danger of the feats they accomplished stopped the breath."

After the regular performance a minstrel show headed by McIntyre and Heath captivated those of the audience who were willing to pay a little extra for a lot more entertainment.

George Cole closed the evening with a

THE COUNTRY'S CANVAS COLOSSUS !
SELLS BROTHERS'
7 ELEPHANT
GREAT EUROPEAN
RAILROAD EXPOSITION,
AND THE ONLY ONE ON EARTH !



Which Test Titan of the Times WILL EXHIBIT in all its overshadowing and undivided vastness, at

STAUNTON,
Monday, Sept. 30th,

Stupendous Menagerie of Unfettered Mammoths by Monster Special Trains;
Three Ponderous Locomotive Loads of Rare Exotic Beasts and Birds;
The One Great Separate Circus of the World on Sumptuous Palace Cars.



Alone owning and exhibiting a Herd of

7 ELEPHANTS ! 7
5 PERFORMING BABY ELEPHANTS 5
Is combined and simultaneous etc.
THE FIRST AND ONLY
PAIR OF NURSING TWIN BABY ELEPHANTS
Never exhibited anywhere,
AND TO BE SEEN NURSING IN THE ARENA.

The big feature of the Sells railroad show in 1878 was seven elephants, a record for a railroad show at the time. Earlier, the Barnum's Caravan show of the 1850s had carried ten. Pfening Archives.

drawing, distributing silver spoons, napkin rings, butter knives, goblets, sugar bowls, and cream pitchers. The big prize was an elegant water urn won by Hank Lindsey, who promptly sold it back to Cole for \$25.

The 16th was a rerun of the day before with a parade in the morning and well-attended performances in the afternoon and evening. Early in the morning of Thursday, April 17, the show was on its way to Junction City and the wintering of 1878-79 was nothing more than a memory.

Research on this article was funded in part by a grant from Wolfe's Camera Shops, Inc. of Topeka, Kansas, and the First National Bank of Topeka.

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Before he became an executive on the Ringling and other shows, Arthur Concello was a first rate trapeze artist. Concello wrote Shrine circus producer Orrin Davenport on this stationery in the fall of 1930 about winter dates for his act.



WE NEED YOU!

The Circus World Museum and the Great Circus Parade Office need the help of CFA and CHS members! We are seeking newspaper clippings from coast to coast of the 1986 Great Circus Parade for future use. Please assist us by providing clippings from your local newspaper and sending them to:

Great Circus Parade Office
811 East Wisconsin Avenue
Milwaukee, WI 53202

We thank you for your support of the Circus World Museum and the Great Circus Parade!

LIVE IT AGAIN !!!

Relive the greatness of the tented, railroad traveled circuses, their history, logistics, personnel and great performers in the well written book "THE AMERICAN CIRCUS" by Prof. Wilton Eckley. Enjoy the results of his extensive research and seeking out previously unpublished information (See the Rev. Geo. Bingaman Review) for our education and pleasure. Its a reasonably priced, hard bound illustrated and enjoyable reading circus book at \$13.95

10% Postage Please PA. Residents 6% Sales Tax Too.

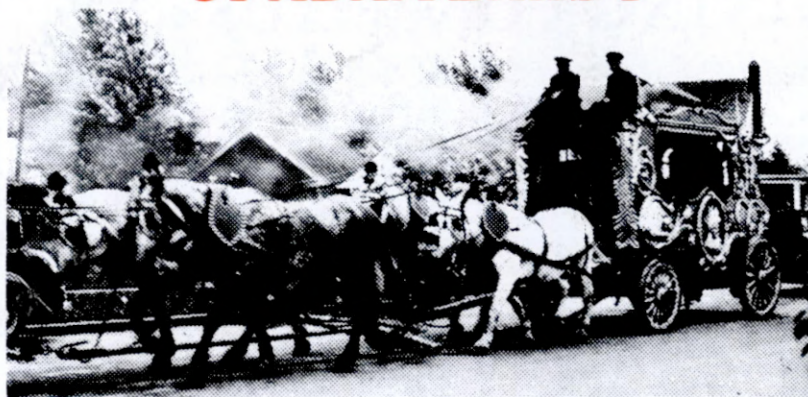
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BETTY SCHMID

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CIRCUS LIFE AND ADVENTURE OF ADAM BARDY



For those who like to spend a nice quiet evening in reading of the "good old days", here is a book full of the interesting, adventurous life of Adam Bardy, especially of the roaring twenties and thirties, which includes circus life and describes the wholesome entertainment of those wonderful tented circus years.

Is it any wonder, then, why so many boys would be lured into circus life? Some would run away from home and join a circus, and the most wonderful "thrills of a lifetime" would be theirs, as they would experience the knowledge and education of how the rest of the world lived, as the circus traveled, not only in America, but also in Canada...and, in the really old days, into other countries as well.

The greatest thrill a young boy would have, up to 50 or so years ago, was the arrival of the circus in the summer time. Many youths would be awaiting this great event all during the summer, as the circus was the most wonderful of all outdoor entertainment - "especially the circus with the street parade". What a thrill to see all of the animals in their cages and the bands playing, and the steam calliope that would always be at the tail end of the parade! This steam calliope was a thrill to listen to, as the music could be heard for a long distance from the circus grounds, telling of the circus, and the roar of the lions and other animals was a sound that echoed into the homes of all who lived nearby, punctuating the excitement of the circus.

In the picture shown here, we see the end of the street parade, showing what a steam calliope looked like in those wonderful days of the circus street parade.

Also included in this book, read of Adam's life as New England's largest rabbit breeder of meat and show rabbits, "a wonderful little business for anyone who lives in the country", including many good hints on rabbit raising.

This exciting revised and expanded new book, just out, tells of a truly adventurous life that begins in 1915, when Adam, as a boy of 8 years old, runs away with the great Buffalo Bill Wild West Circus, and how gypsy friends that Adam meets give him money to get back to his home town, and how a great friendship with gypsy fortune tellers comes into Adam's life, and how this role would be played out in his life.

The thrilling life story of Adam Bardy is in this book, telling of his life with the gypsy fortune tellers, including a good explanation of fortune telling, which was so often practiced at carnivals and amusement parks, where the real gypsies plied their trade, garbed in the "dress wear" of the gypsies of old, living their lives as they did in the "old country".

We can never go back to the life of the "good old days", but here in this book are pictures and the story of what it was really like to experience the joy and happiness, as young boys would run away from home and join the circus, or "go west" and find life on a western "cowboy ranch".

This wonderfully exciting and adventurous way of life is now gone, but the memories and excitement live on in this book of Adam Bardy's true life story. Now, this combined, revised and expanded new book is available for the reasonable price of \$12.95 a copy, sent first class.

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